

# CHOIR & ORGAN

May/June 2019

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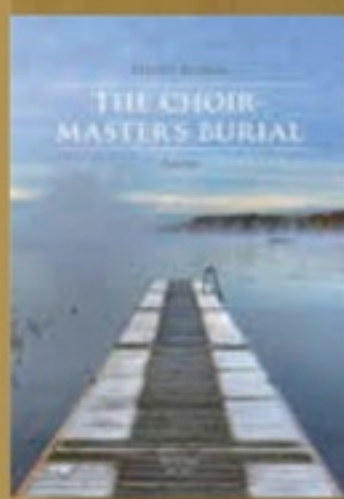
**CECILIA  
MCDOWALL**

The British  
composer's new  
Requiem draws  
on the writings of  
Leonardo da Vinci

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## INSPIRED BY ITALY

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is influenced by historic instruments



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in our New Music section  
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The BBC Symphony Chorus at 90

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June 18–22, 2019

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Tyler Boehmer, USA

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A. Nathaniel Gumbs, USA

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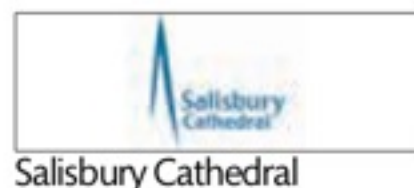
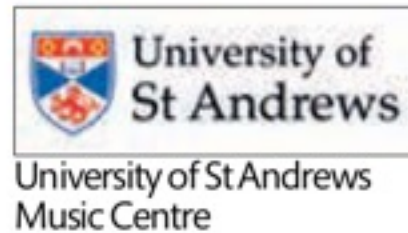
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## LIFE AFTER DEATH



TOM ASKEW-MILLER

'The evil that men do lives after them; the good is oft interred with their bones.' Since studying Shakespeare's *Julius Caesar* for O level – which, of course, 14-year-old girls would much rather read than *Romeo and Juliet* – these words from Mark Antony's funeral oration for the slain dictator have stayed with me. Not because I find in them a universal truth, but rather because I fundamentally disagree with the second part. In contrast to evil, although the good we do may be less spectacular, it may nevertheless have longer-term effects which go unnoticed by the world at large: how can anyone quantify, for example, the impact on a stranger of a thoughtful word or

deed, or unwarranted tolerance of another's bad behaviour, or a refusal to give up hope in someone who is kicking against life? These 'random acts of kindness' all contribute towards the moulding of others, as we have been moulded by those who went before us – they are not 'interred' but rather live on quietly in those who follow after.

Some acts of good, however, are more publicly acknowledged. Since the last issue of *Choir & Organ* was published, the organ world has been saddened to learn of the death of Peter Hurford. Here was a man whose playing, teaching, writing and recordings inspired organists and brought joy to many other non-organists whose hearts were uplifted by his performances. That alone would be enough to be thankful for. But then, having collaborated with Ralph Downes on the design of a new Harrison & Harrison organ for its cathedral, he founded St Albans International Organ Festival, injecting fresh life into a Hertfordshire city and launching an international competition that would set the bar for excellence for generations to come.

This is not to 'sanctify' someone who was human, with all the frailties that that involves; but it is to recognise the tremendous potential for good that all humans possess, and its enduring power to make a positive impact on the world around us long after the initiator has physically died.

*Tributes from a few of the many to have benefited from Peter's life and work will be published in the next issue.*

**MAGGIE HAMILTON, EDITOR**

**SUBSCRIBE TO CHOIR & ORGAN SEE PAGE 76**

## CHOIR & ORGAN

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'Leonardo's reflections extend thoughts on the nature of mortality' **32**



## CELEBRATING YORKSHIRE ORGANS

THE 2ND LEEDS INTERNATIONAL ORGAN FESTIVAL will launch on 13 May with a recital at 1.10pm in Leeds Cathedral by Leeds City Organist Darius Battiwalla.

The festival will run over two months, with subsequent Monday lunchtime recitals given by Thomas Leech, Nigel Ogden, Anthony Hammond, Benjamin Saunders, Ourania Gassiou, Thomas Heywood, and concluding on 8 July with Leeds Cathedral organist and festival artistic director David Pipe.

The lunchtime recitals are just one strand of a major and varied two-month celebration of the organ, which aims to showcase some of the finest instruments in West Yorkshire. Masterclasses will be given by Nigel Ogden on The Theatre Organ (3 June, Ossett Town Hall) and by Thomas Heywood on Organ Transcriptions (2 July, Leeds Minster). Students on the Leeds Diocese Organists' Training Programme will present a concert on the Klais organ in Leeds Cathedral (19 May), and there will be an organ workshop day for local primary school children, featuring WOOFYT, and including Bob Chilcott's *Mr Majeika and the Magic Organ* for organ and narrator (10 July).

Evening concerts present music for percussion and organ (Teena Lyle and David Pipe, 21 May), Philip Wilby's Service of Compline (The Clothworkers Consort of Leeds, 5 June), Baroque Cantatas and Arias (Christopher O'Gorman, tenor, and Garreth Romain, counter-tenor, 26 June), all at 7pm in Leeds Cathedral, and medieval music with Leeds Cathedral Choir and Jane Flynn (7pm, Clothworkers Centenary Concert Hall, University of Leeds). Also in the festival is a public lecture by Francis O'Gorman ('Endless Breath? The Pipe Organ and Immortality', 15 May); and marking his 60th birthday

this year, Sir James MacMillan will be 'In Conversation' with Opera North general director Richard Mantle OBE (11 June; tickets from Eventbrite), which will be preceded by Tom Bell performing the composer's *Le Tombeau de George Rouault*, and a concert given by Notre Dame Children's Choir and Leeds Cathedral Choir.

Choral events include Come and Sing Haydn, led by David Pipe with organist Caius Lee (1 June: workshop 12.30-5.30pm, Wheeler Hall; 7.30pm performance, Leeds Cathedral) (tickets from Eventbrite); and the Diocesan Girls' Choirs Festival and Boys' Choirs Festival on 16 and 23 June respectively.

David Pipe told C&O: 'These events offer the chance to hear a huge range of organ music, not only in the impressive setting of Leeds Cathedral, but also in some of our finest churches. I'm delighted that we're able to welcome acclaimed performers from overseas, such as Thomas Heywood from Melbourne, Australia, and feel confident that the Festival will continue to make its mark on the music scene in the north.'

The Festival – the first of its kind in the region – was the brainchild of Leeds Cathedral's Music Department, and the Organists' Training Programme it runs in partnership with the Royal College of Organists. The scheme enables people of any age – including many youngsters from the region's most economically deprived areas – to learn the organ. <https://leedsiof.org>  
*Those interested in supporting the Festival may consider becoming a Friend (£35 single, £60 couple, with several benefits, including a complimentary ticket to the MacMillan event) or sponsoring a concert (£200-£450, including meeting the artists and touring the organ); email David Pipe at [office@dioceseofleedsmusic.org.uk](mailto:office@dioceseofleedsmusic.org.uk).*

▼ David Pipe introduces schoolchildren to the organ at the 2018 Leeds International Organ Festival



COURTESY DIOCESE OF LEEDS



# SUPPORT ACT



▲ Andrew Carwood conducts assembled choristers at the launch of the Diamond Fund in 2016

CHORISTERS FROM ACROSS THE UK will join together on 13 June in Liverpool Cathedral for a special concert to celebrate three years of the Diamond Fund for Choristers (DFC).

The Fund was established by the Friends of Cathedral Music (FCM) in 2016 with the aim 'that any child with the requisite ability, irrespective of gender, background or means, should be given the opportunity to sing in one of Britain's finest choirs.' It seeks to raise £10m by the end of 2020 to relieve hardship, fund bursaries and help choristers develop and flourish.

The DFC was launched at a special concert in St Paul's Cathedral, London, in April 2016 – 60 years after the founding of the FCM – with support from the Genesis Foundation; choristers from 62 choral foundations took part.

DFC director Maurice Kenwick-Piercy told C&O: 'This is the second in what we intend will be a series of triennial concerts at different cathedrals across the land following the same unique format – choristers participating from as many choral foundations across the nation as possible ... The purpose is to highlight the pressures on cathedral music finances; underline the benefits of choristership not just to choristers, but also to the wider community and the nation as a whole; explain what the Diamond Fund is doing to help – we're now providing grants worth £135,000 to 24 choral foundations across the country in voice/instrument tuition, outreach and recruitment, and relief of hardship; garner new supporters for our appeal; and give choristers participating an experience they'll never forget.'

[www.fcm.org.uk](http://www.fcm.org.uk)

## ORGAN COMPETITION NEWS

The **13th International Schnitger Organ Festival Alkmaar** has announced the shortlist of participants: Victor Manuel Baena de la Torre (ES), Oliver Brett (UK), Gerwin Hoekstra (NL), Freddie James (UK), Heejin Kim (KR), António Pedrosa (PT), Owen Reid (US), Daniel Seeger (DE), Vittorio Vanini (IT) and Edith Yam (AU). The competition takes place on 21-28 June. [www.orgelfestivalholland.nl](http://www.orgelfestivalholland.nl)

The **7th International Organ Competition Dudelange** has been announced. The competition will take place on 8-13 September on the IV/78 Stahlhuth-Jann organ in St Martin's Church, Dudelange, Luxembourg. The jury comprises Bernard Focroulle (Belgium), Paul Breisch (Luxembourg), Kay Johannsen (Germany) and Monica Melcova (Spain). First prize is €5,000. **Closing date: 15 July 2019.** [www.orgue-dudelange.lu](http://www.orgue-dudelange.lu)

## IN BRIEF

The inaugural Walter Hussey Choral Composition Competition has been won by Portuguese composer **Gerson Batista**. Reading Phoenix Choir gave the premiere of *Golden Day* at their 50th annual concert on 9 March.

**Dr Edward-Rhys Harry** has become music director of the Llangollen International Musical Eisteddfod, which this year takes place from 1-7 July.

On 17 May, US composer **John Adams** will receive an honorary doctorate from the San Francisco Conservatory of Music.

The **10th Sing Up Day** took place on 13 March. The event, which aims to unite schoolchildren around the world through the joy of music, involved 64,000 singers from over 30 countries.

Stile Antico's first ever Ensemble Development Bursary is awarded to **Fount & Origin**, an Oxford-based early music vocal ensemble, directed by James Tomlinson. The group receives a £1,500 bursary, and coaching and mentoring from members of Stile Antico over a two-year period.

The Britten-Pears Foundation and Snape Maltings are merging to form the **Benjamin Britten Foundation**, promoting the legacies of Britten and Peter Pears and coordinating activities at The Red House and Snape Maltings.

**Daniel Hyde**, who takes up the post of director of music at King's College, Cambridge this year, has signed with Hazard Chase. [www.hazardchase.co.uk](http://www.hazardchase.co.uk)

Former York Minster organist and master of the choristers Philip Moore is offering for sale a **complete archive** of *Choir & Organ*, from its first issue in 1993. If you are interested, please email him at [pjmoore1943@hotmail.com](mailto:pjmoore1943@hotmail.com).



# NEWS & PREVIEW

## FORTHCOMING EVENTS

**abcd**

INSPIRING CHORAL LEADERSHIP

### Foundation/Leading the Singing Conducting Courses

25 May, 22 Jun, 20 Jul, The Hall School, London

For those who are new to singing leadership, or who have conducted for a while and now want to back up their practical experience with training.

### Emerging/Progressive Conducting Courses

8 Jun, 20 Jul, 7 Sep, 12 & 13 Oct, St Gabriel's, Pimlico, London

Observer places are available for all sessions on this joint course, for those with experience in singing and/or conducting to develop existing skills, and for those who work with at least one choir on a regular basis and wish to further develop their technique.

### Basic Skills Day

15 Jun, Polish Millennium Hall, Birmingham

Conducting workshop, led by Liz Garnett. A perfect opportunity for anyone new to conducting, or those with some experience already who want to back it up with training.

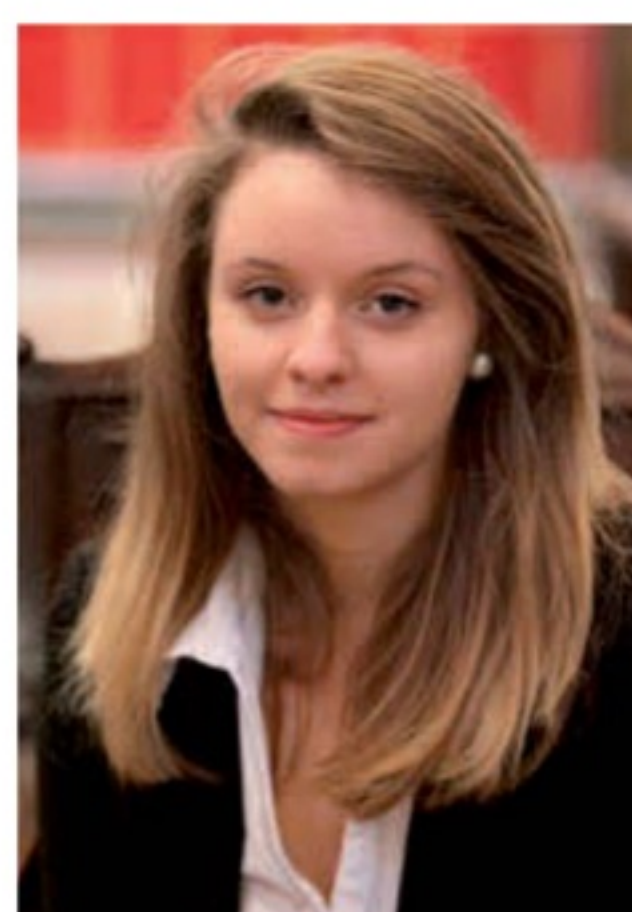
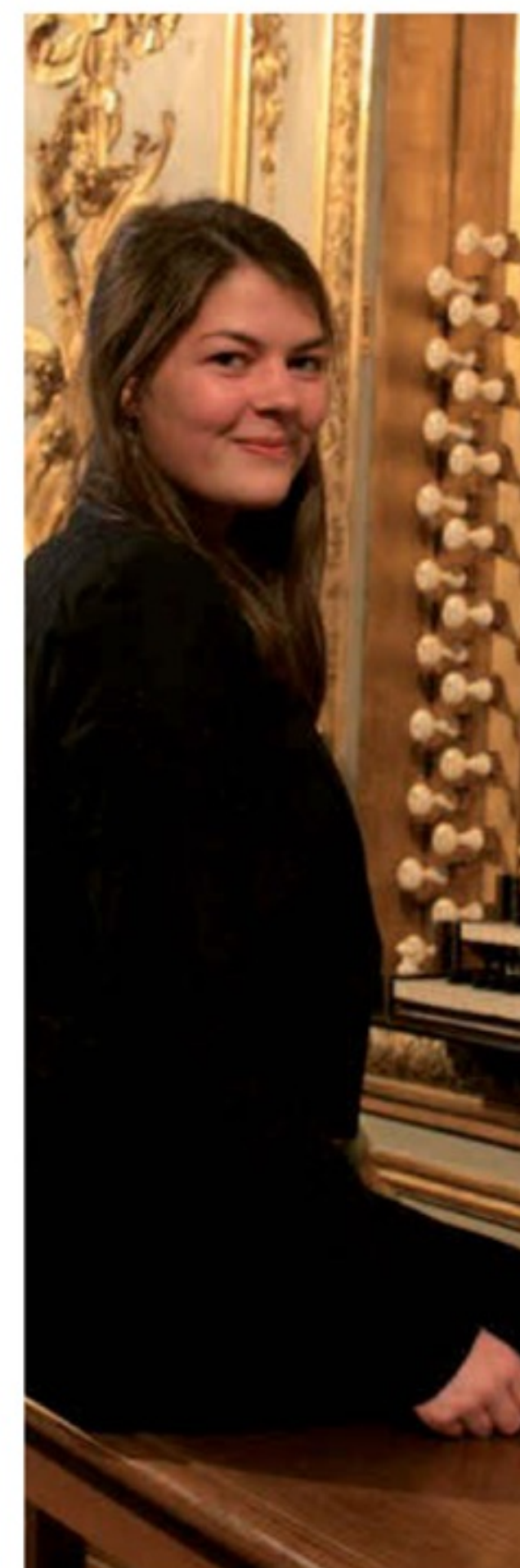
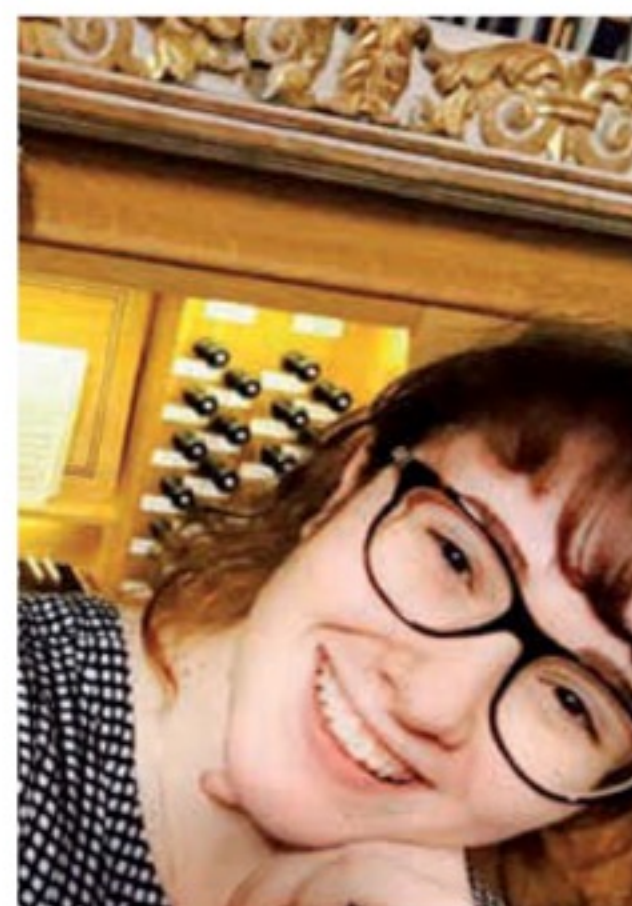
### The abcd Choral Leaders' Festival (34th Annual Convention)

22-25 Aug, Royal Birmingham Conservatoire

An expanded Convention, with full days of international repertoire and for community choirs, along with more performance. Choirs include the National Youth Choir of Hungary and the Town Hall Gospel Choir, plus presenters including John Rutter, Paul Spicer, Peter Broadbent and Astrid Vang-Pedersen.

Further info at [www.abcd.org.uk/events](http://www.abcd.org.uk/events), including online booking where applicable.

## YOUNG STARS SHOWCASE



▲ Star turns: (clockwise, from top left) Rachel Mahon, Ilaria Centorrino, Constance Taillard, Ghislaine Reece-Trapp, Katelyn Emerson

THE JOHN HILL ORGAN SERIES, held annually at London's St Lawrence Jewry Church through May to showcase upcoming stars of the organ world, this year features an all-female line-up, and every recital includes at least one work by a female composer.

The series launches with a recital on 7 May by Canadian organist Rachel Mahon, who is currently assistant director of music at Coventry Cathedral. Mahon's programme includes two works by Canadian composers: *Chromatic Partita*, by Ruth Watson Henderson and Scherzo from *Symphonie no. 1* by Rachel Laurin. Mahon is followed on 14 May by Ilaria Centorrino (Italy), who won first prize at the XIII Premio delle Arti 2018, the national competition of all Italian conservatoires' organ students; her programme includes Jeanne Demessieux's 'Octaves' from *Six études*, op.5. On 21 May, US organist Katelyn Emerson, who is a multiple laureate of international organ competitions and currently pursuing a

Master Orgel degree with Ludger Lohmann at the Stuttgart Musikhochschule in Germany, performs works by J.S. Bach, Rheinberger, Langlais, Horatio Parker, and Laurin; she is followed on 28 May by Ghislaine Reece-Trapp (UK), winner of the RCO's Limpus, Shinn and Durrant prizes and co-founder of the Society of Women Organists, whose programme includes Judith Weir's 'water study for organ', *Ettrick Banks*, reflecting the bubbling vitality of Scotland's Ettrick Water river. Rounding off the 2019 series on 4 June is French organist Constance Taillard, a former student of Michel Bouvard and Olivier Latry, and a proponent of contemporary music; her programme of mainly French works includes Demessieux's *Te Deum* and Nadia Boulanger's Prelude in F minor.

The 2019 John Hill Organ Series runs on Tuesdays from 1pm-1.45pm at St Lawrence Jewry Church, London EC2; admission is free (retiring collection).



## PAST LIVES

### JOSEPH FLUMMERFELT (1937-2019)

The US choral conductor Joseph Flummerfelt died on 1 March.

Flummerfelt studied organ and church music at DePauw University, and then choral conducting at the Philadelphia Conservatory of Music and University of Illinois, later returning to teach at DePauw and Illinois universities as well as Florida State University.

He was held in high esteem as director of the choir at Westminster Choir College, Princeton, New Jersey, for more than 30 years, and director of choral activities at the Spoleto Festival USA, in Charleston, South Carolina, which he and his singers helped to establish after its founding by Gian Carlo Menotti in 1977, only retiring from there in 2013. He was also the chorus master of the Festival dei Due Mondi in Italy from 1971 to 1993.

In 1979 Flummerfelt founded the New York Choral Artists and became chorus master for the New York Philharmonic; his first performance with the orchestra was in a performance of Haydn's *Creation* in 1988. *Tribute in the next issue of Choir & Organ.*

### PETER HURFORD (1930-2019)

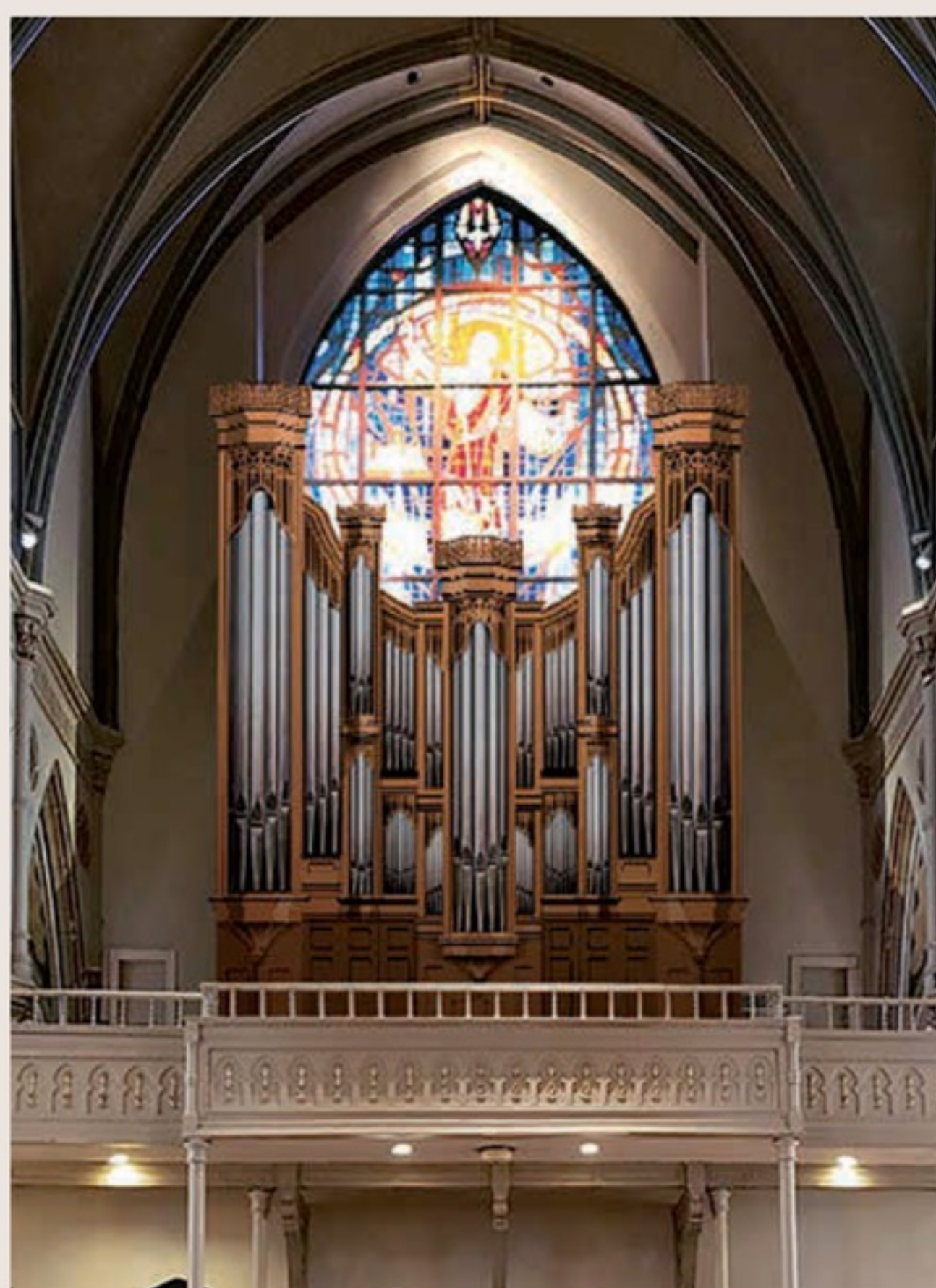
British organist Peter Hurford OBE died on 3 March, aged 88.

Hurford studied music and law at Jesus College, Cambridge, and then studied organ in Paris with André Marchal. He was master of the music at St Albans Cathedral from 1958 for 20 years; in 1963 he founded the St Albans International Organ Festival in 1963, which has earned international acclaim as one of the world's leading organ festivals and competitions. An internationally renowned concert organist and recording artist, he was best known for his interpretations of Bach, recording the complete organ works in the 1970s.

Hurford was diagnosed with Alzheimer's disease in 2008, and the following year he retired formally from performing. He died peacefully on 3 March 2019.

A memorial service will be held at 4pm on Saturday 15 June in St Albans Cathedral, to which all are welcome. *Tributes in the next issue of Choir & Organ.*

The Noack Organ Co. has been contracted to build a new III/58 tracker instrument for the Cathedral of Saint Paul in Birmingham, Alabama. The cathedral was designed in 1893 by the noted architect Adolphus Druiding, who combined neo-Gothic Victorian lines with eclectic detailing, leading to a sense of grandeur through the proportion of the sanctuary and its intricate decoration. The Noack Opus 164 will be housed on the west end gallery in a new solid oak case which will clear the rose window. Delivery is expected in 2021. The specification can be found at [www.noackorgan.com/opus/164](http://www.noackorgan.com/opus/164).



COURTESY NOACK & CO.

## EVENTS

**Temple Church** hosts an organ recital series in June, including Temple Music debuts by Thomas Trotter (5 Jun) and Olivier Latry (26 Jun); also performing are Temple Church director of music Roger Sayer (13 Jun) and assistant director Greg Morris (18 Jun). All recitals start at 7.30pm. Tickets at [www.templemusic.org/shop](http://www.templemusic.org/shop).

CBSO conductor Mirga Grazinyte-Tyla and Simon Halsey lead a **Song Festival** on Sunday 9 June at the University of Birmingham. Details to be announced at <https://cbso.co.uk/song-festival>.

**Liverpool Organ Day** on Bank Holiday Monday 6 May starts in the Anglican cathedral at 11.15am (Daniel Bishop), moving to the Metropolitan Cathedral for 3pm (Richard Lea), and ending with Ian Tracey's recital in St George's Hall (5.30pm). Admission by programme £5.

**Portsmouth Festivities** on 14-23 June includes performances by The Cardinals' Musick and the Tenebrae Consort amid a varied multi-arts programme celebrating the festival's 20th anniversary. [portsmouthfestivities.co.uk](http://portsmouthfestivities.co.uk)

Their Father Willis organ is being restored, but on Wednesday 12 June Alexander Palotai performs music from William Byrd's *My Ladye Nevells Booke* on **Salisbury Cathedral's** chamber organ at 7.30pm; tickets online at [www.salisburycathedral.org.uk](http://www.salisburycathedral.org.uk) or on the door. And 4.30pm Evensong on Sunday 12 May includes J.S. Bach's Cantata 166, *Wo gehest du hin?*, with period instruments.

In May Westminster Abbey organists celebrate '**George Frederic Handel and the Art of the Concerto**' in recitals by Peter Holder (5 May), Matthew Jorysz (12 May), and James O'Donnell (19 May); the recitalist for 26 May is still tbc. Recitals are at 5.45pm and last 30 minutes; admission is free.



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## SMYTH REVIVED

A NEW PERFORMING EDITION of Ethel Smyth's Mass in D has been published by Novello, in association with the Royal Stockholm Philharmonic Orchestra.

Born in 1858, Smyth defied her father to become a composer, studying with a private tutor before attending the Leipzig Conservatory. When deafness struck she turned to literature, and published 10 books between 1919 and 1940. She received honorary doctorates in music from the Universities of Durham and Oxford, and in 1922 became the first female composer to be made a Dame Commander of the Order of the British Empire (DBE). She died in 1944.

Smyth composed her major, hour-long choral work in 1891, and it was premiered in the Royal Albert Hall, London, in January 1893. Attending the premiere, George Bernard Shaw afterwards wrote in his memoirs: '[It] cured me forever of the old delusion that women could not do man's work in art and all other things.' But despite Smyth's high standing in British musical life, the work was neglected for 30 years, until a revised edition and a performance by Birmingham Festival Choir and Adrian Boult on 3 March 1934, to mark Smyth's 75th birthday.

The Mass is one of only four religious works written by Smyth; the others were *Five Sacred Part-Songs Based on Chorale Tunes* (1882-84), *The Song of Love*, op.8 (1888), a cantata after the Song of Songs, and a *Wedding Anthem* for choir and organ (c.1900).

With 2018 marking the centenary of women's suffrage – Smyth was a suffragette and composed the movement's official anthem – the Mass received several performances. Novello explained that their decision to publish a new edition was 'in the hope that orchestras and choirs all over the world will feel inspired to mount performances of this distinctive work and cement Smyth in the canon of important British composers. International campaigns such as the UK's Performing Rights Society's *Keychange* initiative – which calls for festivals to commit to 50:50 gender-balanced programming – are effecting real, positive change at home and abroad. Therefore, it is vital that landmark works such as the Mass in D are available in the best possible edition.'

The first performance of Ethel Smyth's Mass in D in its new edition will be given on 9 May at the Konserthuset, Stockholm, by the Royal Stockholm Philharmonic with the Eric Ericson Chamber Choir, conducted by Sakari Oramo. The score and parts will be available for general hire for performances thereafter. [bit.ly/2UgnAwR](http://bit.ly/2UgnAwR)



▲ Dame Ethel Smyth

UNITED STATES LIBRARY OF CONGRESS

## EVENTS

During the weekends of 11-12 and 18-19 May, 15 organ recitals will be given in Lincolnshire as part of the **West Lindsey Churches Festival**. [www.churchesfestival.info](http://www.churchesfestival.info)

The Baltimore-based **Morgan State University Choir** tours the UK in May, performing at venues in Perth (21st), Chester Cathedral (24th), The Bramall, Birmingham (25th), St George's, Windsor Castle (27th) and the Gresham Centre, London (28th). The choir has supported Aretha Franklin, and was invited by then First Lady Michelle Obama to perform at the White House. [www.msuchoir.org](http://www.msuchoir.org)

**Sound Unbound**, a weekend project of classical music from the medieval era to the present, runs on 18-19 May at the Barbican Centre and at venues across London's Culture Mile (Farringdon to Moorgate). Performers include the BBC Singers conducted by Peter Dijkstra, and the London Symphony Chorus in Orff's *Carmina burana* with two pianos and percussion. All events are free of charge. Full details at [bit.ly/2FtNULu](http://bit.ly/2FtNULu)

**Royal School of Church Music** events include a Come & Sing Mozart's Requiem directed by Ben Nicholas (6 May, Merton College, Oxford); an Organ Weekend at Ushaw College and Durham Cathedral with David Goode, James Parsons, Brigitte Harris and William Saunders (31 May-2 Jun); and an opportunity to meet the new RSCM director Hugh Morris (26 Jun, St Mary's, Sulhamstead Abbots, Berkshire). [www.rscm.org.uk](http://www.rscm.org.uk)

Organist James McVinnie performs with the London Contemporary Orchestra and Beninese singer-songwriter Angélique Kidjo in the European premiere of **Philip Glass's Symphony no. 12**, a tribute to pop singer David Bowie. The concert also includes Glass's Symphonies nos. 1 and 4. Tickets [bit.ly/2YfTYyz](http://bit.ly/2YfTYyz)

## FILM SET

The 2019 East of England Organ Day is on 4 May at the Royal Hospital School, Ipswich. 'A Day at the Movies' opens with a recital by Christian Wilson, and also includes silent film improvisation by David Pickthall, performances by the winners of the 2018 London Organ Competition, and a presentation on documentary-making by Fugue State Films. The event closes with a Celebrity Recital by Richard Hills. [bit.ly/2OkXAuH](http://bit.ly/2OkXAuH)

## SING IN OXFORD

The Oxford University Choral Singing Summer School 2019 runs from 30 Jun to 7 Jul. Director James Whitbourn explains, 'It gives international students and UK students the experience of singing in a small collegiate choir for which Oxford and Cambridge are so famous.' Repertoire is drawn from the English choral tradition, and is rehearsed over three sessions per day. The course concludes with a performance. [bit.ly/2HS3ySz](http://bit.ly/2HS3ySz)



## FANTASTIC MUSICAL FEATS



GRAHAM LACDAQ

▲ Engineering feat: the organ of St Paul's Cathedral

LONDON'S MOST IMPRESSIVE ARCHITECTURE, INVENTION AND ENGINEERING projects are to be showcased over a six-month season through street theatre and circus, art installations, live performance, exhibitions, walks and tours.

Among the historical anniversaries are the 200th birthdays of Sir Joseph Bazalgette, the inventor of London's sewer system and Sir Horace Jones, architect and designer of Tower Bridge, among other City landmarks; the 250th birthday of Sir Marc Brunel; 125 years since the completion of Tower Bridge and 150 years since Blackfriars Bridge and Holborn Viaduct opened, and since the first trains used Brunel's Thames Tunnel.

Joining the 'Fantastic Feats' celebrations is a series of organ recitals at St Paul's Cathedral. Apart from the supreme command of technology required to build an organ, the Cathedral's acoustics raise additional challenges in trying to convey sound with clarity. The Cathedral's organist, Simon Johnson, explained: 'The St Paul's organ has always searched for the latest technological innovations to overcome the acoustical challenges ... It was the Victorians who grasped the means by which these objectives could be achieved. Father Willis, a considerable inventor, emerged as the pre-eminent British organ builder, arriving at St Paul's in 1872 with a brand new idea – requiring a fantastic feat of engineering, no less – to divide the St Paul's organ on either side of the Chancel. His development of tubular pneumatic action meant that pipes and console no longer needed to be near one another. At St Paul's it opened up new possibilities for the placement of pipes in the Dome (from 1900) and, later with actions electrified, the west end (1970s). Digitalisation and computer technology means that the player now has unlimited resources in making combination changes with ease.'

Danish organist Bine Bryndorf launches the 'Fantastic Feats' organ series on 2 May with a mainly baroque programme, contemporaneous with the building of the Cathedral itself. She is followed on 6 June by Simon Johnson in a mixed programme, including his own new composition *Get up into the city and go!* The remaining recitals will be given by acclaimed North American concert organist Ken Cowan (4 July); Mainz Cathedral organist Daniel Beckmann in his St Paul's debut (1 August); and the Cathedral's new sub-organist, William Fox, making his summer series debut (5 September).

*St Paul's Cathedral 'Fantastic Feats' organ series is on the first Thursday of each month from May to September at 6.30pm. Tickets £12 (£8 concs) available from [fantasticfeatsorganfestival.eventbrite.co.uk](http://fantasticfeatsorganfestival.eventbrite.co.uk).*

## COMPLETED AT LAST

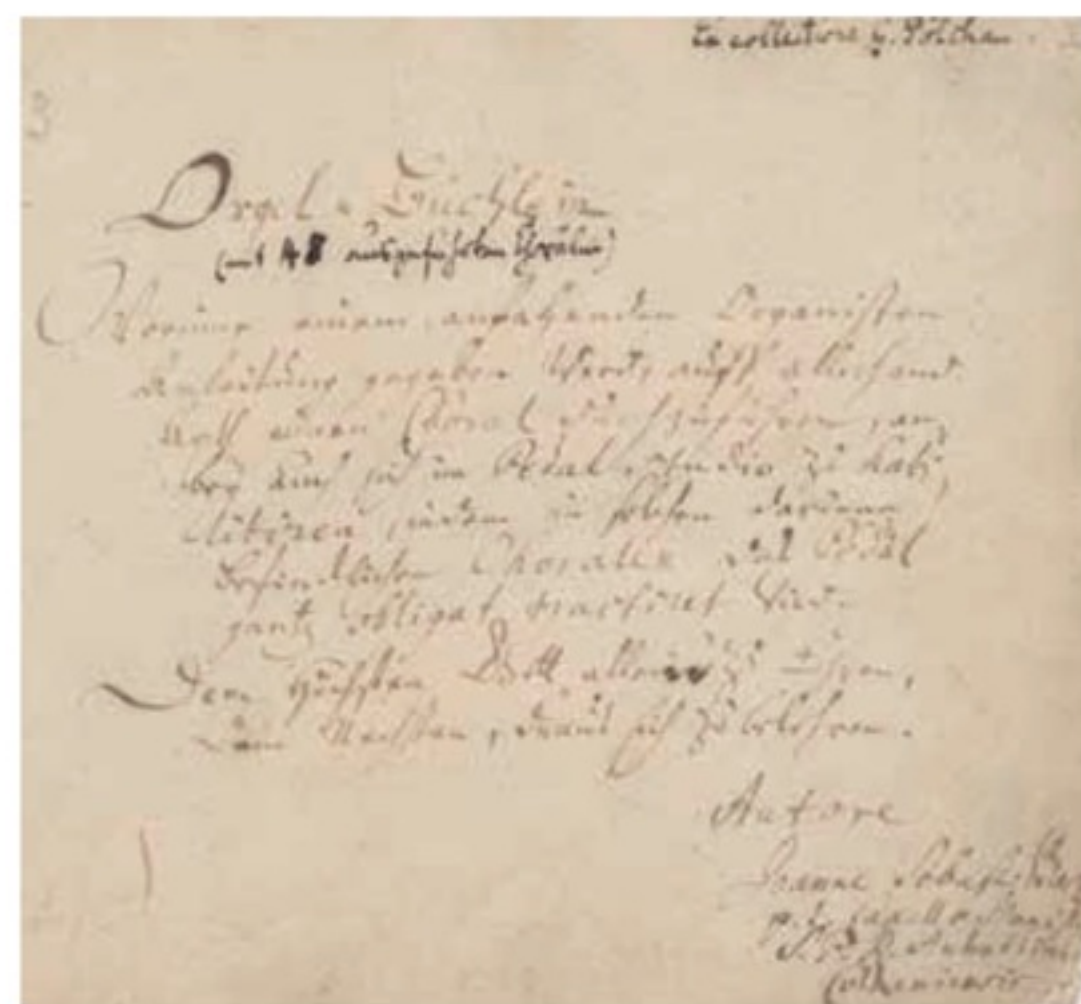
A PERFORMANCE OF THE ORGELBÜCHLEIN in its newly completed form will be given on Saturday 18 May in Amsterdam's Orgelpark.

J.S. Bach's 46 original chorale preludes will be played alongside 118 new pieces, each by a different composer – one for each page left uncompleted by Bach. The new pieces were financed by a wide range of sponsors and commissioned by the Orgelbüchlein Project initiated in 2006 by William Whitehead and masterminded by him throughout.

Each piece had to be composed for organ solo with pedals, and a maximum duration of five minutes. The style of the new chorale preludes is diverse, with influences ranging from jazz and minimal approaches to fado, and even homages to Brahms and Morricone.

The marathon concert, which is divided into three parts and is expected to last eight hours, will be given by four organists – William Whitehead, Tom Bell, John Scott Whiteley and Laurens de Man – using the range of instruments housed in the Orgelpark.

The performance begins at 12 noon and will conclude at 11.15pm. [www.orgelpark.nl](http://www.orgelpark.nl)





# SOUTHERN CATHEDRALS UNITED



▲ With one accord: the combined choirs of the cathedrals of Chichester, Salisbury and Winchester

THE SOUTHERN CATHEDRALS FESTIVAL has announced its 2019 programme.

The Festival, which combines the cathedral choirs of Chichester, Salisbury and Winchester for a weekend of music, will be held on 18-21 July at Chichester Cathedral.

Highlights of this year's festival include concerts given by the boy choristers and lay clerks (2.15pm, 18 Jul), and by the girls' choirs and lay clerks (7pm, 19 Jul); a Celebrity Organ Recital by Franz Hauk, organist at the Liebfrauenmünster in Ingolstadt, performing music by J.S. Bach (E flat Prelude BWV 552/1, and *Schmücke dich, o liebe Seele*), Dubois (from *Douze pièces nouvelles*), Messiaen (from *L'Ascension*), and Boëllmann (*Suite gothique*)

(7pm, 18 Jul); a lecture by Barry Rose entitled 'Stainer, Steggall and Me' (11.30am, 19 Jul); a song recital by tenor Mark Wilde, David Owen Norris (piano) and Paul Silverthorne (viola) of music by Britten and Vaughan Williams (2.30pm, 19 Jul); and a performance of J.S. Bach's *St John Passion*, accompanied by early music group Florilegium (6pm, 20 Jul).

Surrounding these and other events are sung services with repertoire that lies at the heart of all three cathedral choirs. Choral Evensong on 19 July, which will be broadcast on BBC Radio, includes the premiere of Frederick Stocken's *Chichester Service*, commissioned for this year's festival.

[www.southerncathedralsfestival.org.uk](http://www.southerncathedralsfestival.org.uk)

The Rosary Shrine in London NW5 – the largest Marian shrine in Britain – will host a concert on 25 May in which Sir James MacMillan will conduct the Elysian Singers in a performance of his Marian Motets. The event concludes with a conversation between the composer and Fr Lawrence Lew OP about topics including faith, music, and the place of the Christian faith in the arts and contemporary Britain. Details may be found at <https://rosaryshrine.co.uk/macmillan-concert>; tickets from Eventbrite [bit.ly/2UQ7EOG](https://bit.ly/2UQ7EOG).



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## Bine Bryndorf

(Denmark)

Thursday 6th June, 6.30pm

## Simon Johnson

(St Paul's)

Thursday 4th July, 6.30pm

## Ken Cowan

(Canada/USA)

Thursday 1st August, 6.30pm

## Daniel Beckmann

(Germany)

Thursday 5th September, 6.30pm

## William Fox

(St Paul's)

Tickets: £12 (concs £8)

Available from [www.fantasticfeatsorganfestival.eventbrite.co.uk](http://www.fantasticfeatsorganfestival.eventbrite.co.uk)

[www.stpauls.co.uk](http://www.stpauls.co.uk)



# FANTASTIC FEATS

## Organ Festival

 **ST PAUL'S**  
CATHEDRAL



# NEWS & PREVIEW

## LONGWOOD LINE-UP

LONGWOOD GARDENS LALBEE



THE 2019 LONGWOOD GARDENS INTERNATIONAL ORGAN COMPETITION will be held on 18-22 June.

Founded in 1906 by US industrialist Pierre S. du Pont, who was also an organ aficionado, Longwood Gardens in Pennsylvania is home to the largest Aeolian organ ever constructed in a residential setting, with 10,010 pipes divided into 146 ranks. The presence of this instrument, which underwent a seven-year restoration completed in 2011, inspired the launching of the triennial Longwood International Organ Competition in 2013, open to all organists aged 18-30.

The ten organists selected to compete in 2019 for the first prize of US\$40,000 are: Rashaan Allwood (24, Canada), who won first prize at the Concours d'orgue de Québec in 2017; Bryan Anderson (26, USA), who has held posts at Wells Cathedral, St Paul's UMC, Houston, and was assistant organist at the Wanamaker Grand Court Organ; Tyler Boehmer (27, Canada), who won second prize in the 2018 Sydney International Organ Competition; Thomas Gaynor (27, New Zealand), who won first prize in the 2017 St Albans International Organ Competition; A. Nathaniel Gumbs (30, USA), a doctoral student at Eastman School of Music and director of chapel music at Yale University; Sebastian Heindl (21, Germany), who won the 2017 Northern Ireland International Organ Competition; Chase Loomer (22, USA), a master's student at Yale ISM and winner of the 2018 Taylor Organ Competition; Colin MacKnight (25, USA), a doctoral student at the Juilliard School, and third prize winner in the 2016 Longwood competition; Justin Maxey (30, USA), who was awarded first place in two AGO Quimby Competitions; and Grant Wareham (22, USA), winner of both the first prize and audience prize in the Albert Schweitzer Organ Competition in Hartford, Connecticut, in 2017. [www.longwoodgardens.org](http://www.longwoodgardens.org)

## CHURCH MUSIC

A NEW ORGAN WORK BY JUDITH BINGHAM paints musical portraits of five churches in London that no longer exist.

The composer of *Vanished London Churches* told *C&O*: 'The inspiration was an 18th-century watercolour by George Scharf of Crooked Lane, where a pleasant street scene – which includes the church of St Michael's – is being "eaten up" from the right by a demolition team, who are knocking down the street in preparation for the new London Bridge.

'All the churches [in the piece] are linked by fire; St Michael's, as well as being burned down in 1666, was also blown up in a gunpowder explosion – I like Peter Ackroyd's comment that "London is a very fiery city."

The work last about 15 minutes.

Tom Winpenny gives the premiere of *Vanished London Churches* at 1.15pm on Wednesday 15 May at Temple Church, London; he also performs the last section of the work – about the old St Paul's Cathedral, destroyed in the 1666 Great Fire of London – in his recital in St Paul's Cathedral on Sunday 23 June at 4.45pm.

▼ Detail of the Great Fire of London with old St Paul's Cathedral highlighted by flames (artist unknown, 1666)

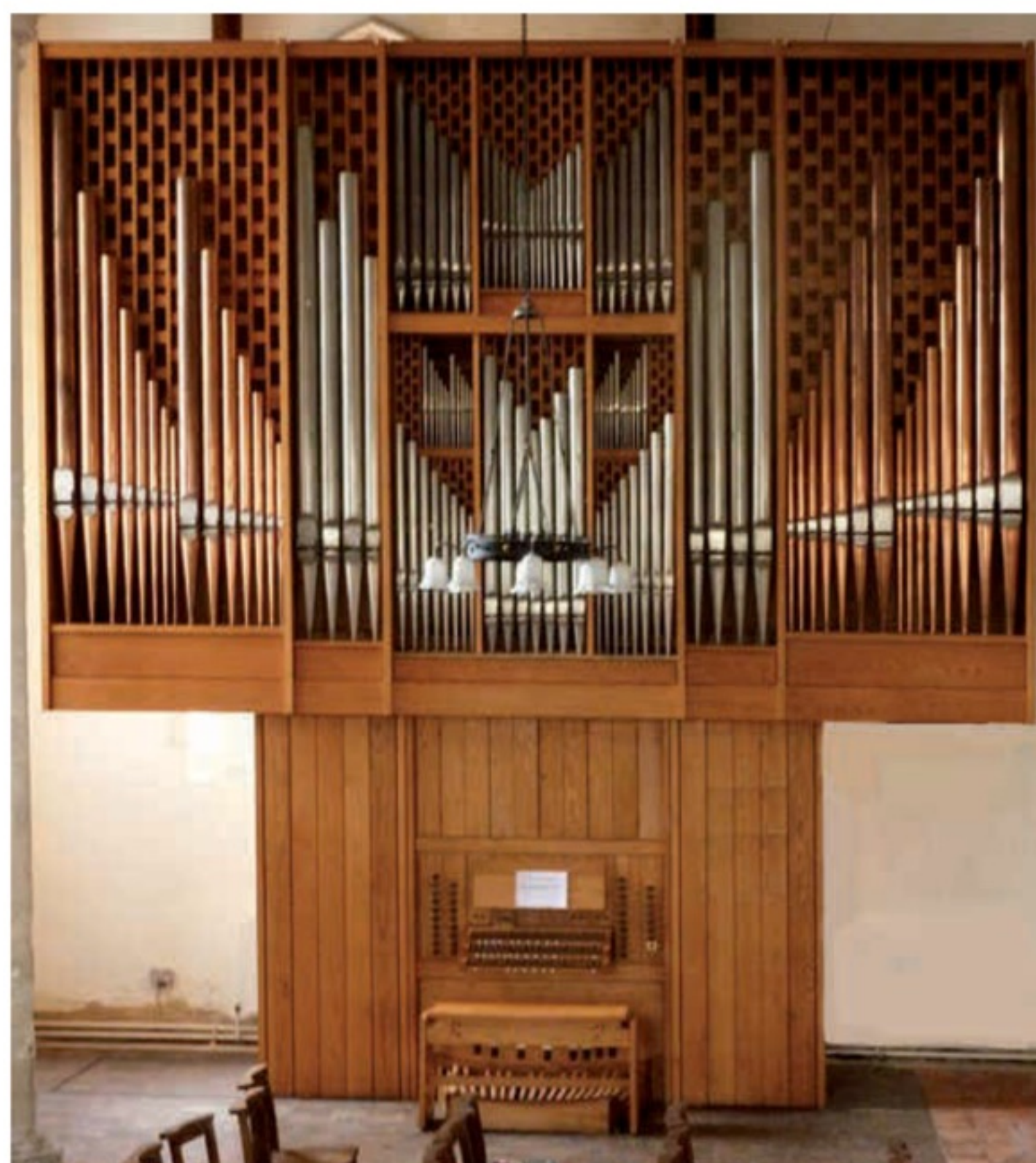




## SUFFOLK LAUNCHES A NEW ORGAN FESTIVAL

ORFORD'S FIRST ORGAN FESTIVAL celebrates the inauguration of 'Anna Magdalena' – the Bach-inspired name for the Peter Collins organ formerly housed in the Turner Sims Concert Hall, Southampton, and gifted by the University to Orford Church in 2017.

Restored by Cousans Organs of Coalville, Leicester, the organ will be inaugurated by the project consultant, Paul Hale, performing music by Leighton, Scheidt, Bruhns, Buxtehude, Bédard, Britten, Franck and Karg-Elert (10 May, 7.30pm). In a free Family Concert narrated by BBC Radio 3's Catriona Young, William Saunders of RHS Holbrook will perform Iain Farrington's *Animal Parade*, with the participation of children from Orford School (11 May, 1pm). Munich-based organ virtuoso Bernhard Haas will give an International Recital of music by Buxtehude, Scheidemann, Mendelssohn, Reger, Kurtág and Bach (11 May, 8pm). And the Festival concludes with a Choral and Orchestral Concert featuring the Prometheus Orchestra conducted by Edmond Fivet: Orford Church Choir will perform Handel's 'Zadok the Priest'; Jonathan Rutherford is the soloist in Handel's Organ Concerto 'The Cuckoo and the Nightingale'; and Catherine Ennis, director of music at St Lawrence Jewry, London, performs music by Maurice Duruflé and Poulenc's Organ Concerto (12 May, 4pm). Tickets £8-£15 from 01728 687110 or online at [snapemaltings.co.uk](http://snapemaltings.co.uk).



GRAEME KAY

### PREMIERES [RP = REGIONAL PREMIERE]

#### Peteris Vasks: Missa

Univ. of Illinois Choir/Lewis  
2 May, St Francis of Assisi, Chicago, IL, US

#### Judith Bingham: Kalmar Rising

Jan H. Börjesson (org)  
3 May, Kalmar Cathedral, SE

#### Eriks Ešenvalds: I Travelled the Old Road

Drake Choir/Beckmann-Collier  
5 May, Drake University, IA, US

#### Cecilia McDowall: Da Vinci Requiem

Kate Royal (s), Roderick Williams (bar),  
Wimbledon Choral Soc, Philharmonia Orch/Ferris  
7 May, Royal Festival Hall, London, UK

#### James MacMillan: The Short Service

Choir of York Minster/Sharpe  
8 May, York Minster, UK

#### Martin Smolka: Stretto

Neseven, Eklekto/Adámek  
10 May, Tage für neue Kammermusik, Witten, DE

#### Hannah Lash: In Hopes of Finding the Sun

Symphony Tacoma & Choir/Ioannides  
11 May, Pantage Theater, Tacoma, WA, UK

#### Judith Bingham: Vanished London Churches

Tom Winpenny (org)  
15 May, Temple Church, London, UK

#### Tarik O'Regan: New work (title tbc)

Pacific Chorale/Istad  
18 May, Samueli Theater, Costa Mesa, CA, US

#### Peteris Vasks: Hymnus

Iveta Apkalna (org)  
19 May, Walt Disney Concert Hall, Los Angeles,  
CA, US

#### Howard Goodall: Invictus – A Passion [RP]

Les Voix d'Île de France, Orch. du Rhin/Bibiloni  
19 May, Église Saint-Eustache, Paris, FR

#### Harald Weiss: Magnificat

Sols, Rostocker Motettenchor,  
Kantatenorchester St Johannis/Langer  
19 May, Bachfest Rostock, DE

#### Jonathan Dove: Moonsongs

School choirs led by Friday Afternoons Music  
24 May, Salisbury Cathedral, UK

#### Jose M. Sánchez-Verdú: Commedia

Schola Heidelberg, ensemble aisthesis/  
Nußbaum  
24 May, Betriebswerk, Heidelberg, DE

#### Julian Anderson: Magnificat & Nunc Dimittis

Choir of St John's College, Cambridge, Glen  
Dempsey (org)/Nethsingha  
25 May, St John's College Chapel, Cambridge, UK

#### Jessica Curry: Home [RP]

London Oriana Choir/Ellis-Peckham  
25 May, Basilica San Clemente, Rome, IT  
26 May, Basilica Sancti Petri, Vatican City, IT

#### Paul Mealor: Sing unto the Lord a new song

Tórshavn Chamber Choir/Wilkinson  
1 Jun, Vesturkirkja, Tórshavn, Faroe Islands, DK

#### Anna Semple: Footsteps in the Sand

Choir of St John's College, Cambridge/  
Nethsingha

5 Jun, St John's College Chapel, Cambridge, UK

#### Jonathan Dove: Vertue

Voces8  
7 Jun, St Martin's, Salisbury, UK

#### James Burton: Laudibus in Sanctis

Choir of All Saints Worcester/McCullough  
16 Jun, All Saints, Worcester, MA, US

#### Janet Wheeler: Beati Quorum Via

Sonoro/Ferris  
29 Jun, St Andrew & St Teilo, Cathays,  
Cardiff, UK

#### Alexander L'Estrange: Zimbe! [RP]

Urepeo Choir/Rutkauskaite Egiluz  
29 Jun, Sopela, ES

Please send items for News and Letters to the Editor for publication in the July/August 2019 issue to arrive by Friday 17 May: [choirandorgan@rhinegold.co.uk](mailto:choirandorgan@rhinegold.co.uk); The Editor, Choir & Organ, Mark Allen Group, St Jude's Church, Dulwich Rd, London SE24 0PB



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## Norsk orgelfestival 2019

**Norsk orgelfestival's** programme for 2019 offers lectures, masterclasses, exciting concerts in Stavanger, a busy but charming little town. Our audience and artists often mingle and enjoy a relaxed atmosphere. The organ scene is thriving, with the 4 manual Ryde & Berg organ in Stavanger Concert Hall, a majestic 3 manual organ by Reil in the Cathedral, and a variety of smaller organs in other churches.

### Highlights

Stavanger Cathedral Ensemble + Ivan Sarajishvili

Edoardo Bellotti plays baroque

Organ and piano duo Scott brothers

Vidar Vikøren plays Buxtehude

Carillon concert by Vegar Sandholt

**Stavanger, Norway** 12-15 Sept 2019

Tickets from 1 March

[orgelfestival.ticketco.no](http://orgelfestival.ticketco.no)

Artistic director:

Arnfinn Tobiassen

[www.orgelfestival.no](http://www.orgelfestival.no)



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Photo: Region Stavanger/Torje Rakke

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# Noel Rawsthorne

## 1929 – 2019

It is often said of some that ‘we will never see their like again’, but in the case of Noel Rawsthorne this may well be true. Immaculate in console technique, in musicianship, in dress; eloquent in speech and a true polymath – organist, teacher, composer, arranger, organ designer, harpsichord maker, cook, angler, gardener, French polisher, water colour artist, IT boffin ... the list is endless. There was no end to his many talents, nor his capacity to study each of them to expert levels, thereafter adding his own particularly original contribution. He frequently told us that ‘education is a life-long process, not concluded by the passing of any examination, no matter how prestigious’, and he certainly lived by that maxim.

### ‘Education is a life-long process, not concluded by the passing of any examination, no matter how prestigious’ – Noel Rawsthorne

Noel first visited Liverpool Cathedral with his father (himself an organist in the diocese) at the age of eight, and at 11 was admitted as a cathedral chorister. The cathedral funded his organ lessons with Liverpool city organist Dr Caleb Jarvis; at the age of 16 he was invited by then cathedral organist Harry Goss-Custard to play his first cathedral service, and he was appointed assistant organist at 19. From Liverpool Institute he won a scholarship to the Royal Manchester College of Music (now the RNCM), winning further scholarships to study in Siena with Fernando Germani and in Paris with Marcel Dupré.

On Goss-Custard’s retirement in 1955, Noel was appointed organist, a post he held with great distinction until his own retirement in 1980; thereafter, he became city organist and artistic director at St George’s Hall, Liverpool, while still

travelling widely as a recitalist. During the years 1955-80 he made many recordings, appeared regularly on television and radio (including as a ‘castaway’ on Roy Plomley’s *Desert Island Discs* on BBC Radio 4), and toured widely in the UK and Europe, the USA and USSR – the first British organist invited to do so. Throughout that time, he taught organ and keyboard skills at St Katharine’s College, Liverpool (now Liverpool Hope University), and many teachers (both serving and retired) have cause to be grateful for the keyboard skills they acquired and honed with him, not to mention the many organists he produced there. He was an inspirational teacher, and we often joked that if he could not teach someone, then they could not be taught.

Noel maintained a keen interest in organ design and for 25 years was Liverpool diocesan organ adviser, overseeing the restoration and renewal of many organs in the diocese and the rebuilding of both the Lady Chapel and Cathedral organs, as well as the instrument in Philharmonic Hall. He also built his own harpsichord, and played continuo excellently.

For nearly 40 years Noel examined for the Royal College of Organists, writing tests and often chairing the panel, taking great pleasure from talent-spotting emerging star organists. He nurtured many young organists at the cathedral, including myself. He shared so much of his life, knowledge and expertise with me, and I owe him an immeasurable debt for his thoughtful care of my own education, and nurture of my growth as a musician and also as a person. He was like



COURTESY IAN TRACEY

▲ ‘A true polymath’: Noel Rawsthorne

a surrogate father to me, although a very strict teacher and most exacting boss, but a most treasured mentor and true friend. I consider it my highest privilege that he allowed me to be a part of the great lineage at the cathedral.

The big house in Ashbourne Avenue was a veritable Mecca for organists, and I met many famous practitioners there, including Flor Peeters, George Thalben-Ball, Allan Wicks and Simon Preston; and there was always music, laughter, collegiality and warm hospitality. With his three highly musical children and his uber-talented pianist wife, Beth, the house was always full of music. Noel took great pride in declaring that, with everyone practising, ‘it often sounds like a music academy when I get home, with music exuding from every room.’

Noel Rawsthorne leaves behind a wonderful legacy, at the cathedral, in his benchmark recordings, and in his many students. We are totally bereft without him but are challenged to continue all he held dear. His mortal remains will be interred in the North Choir Aisle underneath the organ, alongside those of Harry Goss-Custard, at 3pm Evensong preceding the 93rd Anniversary Recital on 19 October 2019; all are welcome. May dear Noel rest in peace and may his memory be ever bright. ■

Ian Tracey



# Jean Guillou

## 1930 – 2019

One of the unique musical voices of the 20th century, the organist, pianist, composer, improviser, poet and writer Jean Victor Arthur Guillou died on 26 January in Paris. His 52 years as titular organist at the great church of St Eustache served as the foundation of an immense career as a recitalist, teacher and pioneer of musical invention, from his own language in composition and improvisation to concepts in organ design and a highly individual approach to the organ repertoire. Although a student of the great French lineage of Dupré, Messiaen and Duruflé, the life-long pursuit of his own artistic personality broke many moulds. His recordings of the complete works of J.S. Bach and César Franck were but the tip of the iceberg: his discography includes more than 100 recordings, including much of his own organ music as well as his improvisations spanning more than 50 years.

Ever the impeccable gentleman, Jean Guillou was endlessly generous and willing to share openly his constantly evolving and inspired ideas about all aspects of life. Those who knew him benefited from a diverse, imaginative and giving spirit. I first worked with Jean at St Eustache in the summer of 1992, having asked to play the US premiere of his *Hyperion* at the Washington National Cathedral. He agreed, with the condition that I play for him in Paris first. Discovering his compositions under his tutelage was eye-opening, but it was his teaching of improvisation that made the most vivid impressions. Many 'off the cuff' social media organ demonstration videos barely scratch the surface of the broader thought that was his teaching model: rapid exercises in harmony and modulation quickly gave way to studies in creating monodrama, improvising motifs as one would write characters for a stage drama, and developing those simultaneously over a given time period, with concentration

and discipline. Our work together would culminate in the composition of his symphonic poem for organ, *Instants*, which I commissioned for my concert at King's College, Cambridge, in February 1998.

To converse with Jean was to know a profoundly well-read artist. Centuries of literature (most of which having nothing to do with music) lined the bookshelves in his home, side-by-side with scores contained within special shelves he had designed in the shape of stair steps. And in a small room, off to the side by a front window overlooking rue St Jacques, was a pedal harmonium, on which he practised everything, telling me he only went to St Eustache to make the registrations. He worked tirelessly on a multitude of projects simultaneously, once remarking that 'only people who never do anything have no time for anything.' Be it a new composition, hours of rehearsal for a concert, or writing poetry (some of which becoming the basis for his own music), no grass grew under his feet. Occasionally, the afternoon cookies and port wine served in his home would

lead to improvising together at his piano. It was its own world to watch him sing aloud motifs before he played them, and then glare at you when you didn't do the same.

Jean's stories of improvising live with the mime artist Marcel Marceau are legendary. Countless concerts including organ, piano, and (in Marceau's home) harpsichord told the story of someone willing to create extemporaneously with another artist on stage. I once witnessed Jean improvise alongside the creation of an oil painting, in Worms Cathedral, Germany: after 20 minutes, both artist and organist had played off one another with indescribable synchronicity.

We have lost a truly unconventional, controversial and brilliant musical presence. Nevertheless, it has already become clear that his influence was and continues to be immense, given how people speak of him, their encounters with him, and the ways in which they will, defiantly, continue to profess his legacy through performances of his works. ■

Stephen Tharp

▼ Jean Guillou in Rome in 2009, before a performance of *La révolte des orgues* at the Euro-Via Festival











# In peak condition

Over the course of the last 90 years, they have been stretched, challenged and honed by a line of distinguished chorus masters. **Clare Stevens** traces the trajectory of the BBC Symphony Chorus

To those who are familiar with London choirs and their repertoire, the BBC Symphony Chorus (BBCSC) and the B minor Mass does not seem like a natural pairing. While the late 20th-century's expectation that baroque music should be performed by small forces of agile voices and period instruments has been succeeded in recent years by a more flexible approach, many people associate the BBCSC with premiering complex new works that would terrify most amateur choruses, or leading the Royal Albert Hall (RAH) audience in 'Land of Hope and Glory' and 'Jerusalem' at the Last Night of the Proms. So Bach's great masterpiece was a surprising choice for the opening concert in the chorus's 90th anniversary season.

'The chorus wanted to do it,' says Paul Hughes, director of the BBC Symphony Orchestra (BBCSO), explaining that the B minor Mass was last performed by the chorus back in 1979, to mark its 50th anniversary. A handful of current members sang in that performance, and the work has a very special place in the choir's history. It's a pinnacle of the repertoire that every choral singer is keen to tackle; and Neil Ferris, director of the chorus, is keen to demonstrate that large choirs *can* sing baroque works convincingly, using the information provided by research into historical performance style.

◀ Performing at the BBC Proms is a key part of the annual schedule of the BBC Symphony Chorus

The invitation to conduct the Mass in the Barbican in February this year, with a radically slimmed-down BBCSO playing modern instruments, went to John Butt, ensuring that the performance would be informed not just by his extraordinary scholarship in this field but by his idiosyncratic approach. As he said in a broadcast introduction to the concert, his advice to large choirs singing this piece with its highly virtuosic writing is to deliver it with soloistic abandon: 'I like them to think of the gestures and the direction, forget any form of discipline and just do it. Even if that means there are certain inconsistencies, that's far better than what I'd call the topiarist style, where everything is planned in advance – you can see a peacock here, a fox there, and every leaf is in the right place. I try and do the same as I would do if I were performing with [a choir of] just ten people.'

The result was a performance that did indeed have a few leaves out of place, but also had many magical moments, particularly the 'Osanna', which, in the words of critic David Nice of The Arts Desk, 'really did seem to be chanted by a multitudinous host of angels'; a brave and unusual start to the anniversary season.

The formation of a London-based amateur chorus of 250 voices to serve the needs of the fledgling British Broadcasting Corporation, itself founded only eight years earlier, was approved on 12 June 1928 and 2,000 applicants responded to broadcast

▷



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MARK ALLAN

▲ John Butt conducts the BBCSC and a slimmed-down BBCSO in Bach's B minor Mass at the Barbican in February, to mark the Chorus's 90th anniversary

◁ invitations to audition. Many withdrew once they found out what was involved, but founding conductor Stanford Robinson and honorary secretary Ernest Wood auditioned almost 1,500 singers for what was initially known as the National Chorus. Their first rehearsal was on 28 September 1928 for the premiere of Granville Bantock's oratorio *The Pilgrim's Progress*, a BBC commission to mark the tercentenary of the birth of John Bunyan, in the Queen's Hall on 28 November. Three months later the chorus gave the first performance of Eric Fogge's *The Hillside* and the following year they took part in the British premiere of Mahler's 'Symphony of a Thousand', conducted by Sir Henry Wood. The premiere of *Morning Heroes* by Sir Arthur Bliss and the London premiere of Walton's *Belshazzar's Feast* followed in 1931, a performance of Stravinsky's *Symphony of Psalms* with the composer present in 1932, and the British premiere of Hindemith's oratorio *Das Unaufhörliche* in 1933.

Since then the chorus has had a much more stable existence than its sibling the BBC National Chorus of Wales, founded in the same year (see *C&O* Nov/Dec 2018). The only interruption to its activities has

been a couple of years at the beginning of the second world war, and a six-week break later in the war during a period of particularly frequent flying bomb attacks. Its name changed to the BBC Chorus in 1932, three years later to the BBC Choral Society, and in 1977 it became the BBC Symphony Chorus.

As Nicholas Kenyon explains in his 50th-anniversary history of the BBCSO, founded two years later than the chorus, 'opinion outside the BBC was firmly against the new corporation rivalling existing musical organisations and so membership of the new chorus was invited only from those who sang – and would continue to sing – with existing bodies. The venture was to be cooperative, and there was to be no poaching of talent.' This stipulation no longer exists, and many chorus members do still sing in other choirs as well, despite the huge commitment involved in being part of the BBCSC.

The chorus rehearses twice a week, every Friday plus either Wednesday or Thursday, in the BBC's Maida Vale studios, a former roller-skating rink in a residential avenue in north-west London; rehearsals start at the unusual time of 6.40pm, because that



SIMON BALLARD

▲ BBCSC director Neil Ferris: 'Every note we sing is broadcast – that's a huge responsibility, and one we relish'

allows the singers ten minutes to find a parking space after the daytime restrictions have ended. There may be additional rehearsals in the run-up to performances, and a typical season will include recording sessions as well as broadcast concerts. While the BBCSC is best known for its huge contribution to the BBC Proms at the RAH and those stirring 'Last Night' performances, its regular winter performing home is the Barbican, where the BBCSO is resident. ▷





◀ On the horizon is the relocation of the BBC's London music operations eastwards to a new complex in the Stratford Waterfront development in the Olympic Park, scheduled for 2023. The site will contain recording and rehearsal studios, providing a purpose-built base for the BBCSO, BBCSC and the corporation's professional chamber choir, the BBC Singers. Logistically this will be a radical change for the chorus members, but a move out of the historic Maida Vale premises with its basement studios, cramped passageways and windowless canteen is long overdue. 'We want a place that feels nice,' says Paul Hughes. 'There will be a break-out space with a wall of windows! We'll be next door to Sadler's Wells and the London College of Fashion, and surrounded by sports facilities, and there are great transport links. People will find they can get to rehearsals very easily, wherever they work or live, and the new centre will offer us the potential to engage with the community much more than we can at Maida Vale.'

As a symphonic chorus, the choir's repertoire is dictated primarily by the

demands of its parent orchestra's artistic programme, which in turn for BBC ensembles is governed by the priorities of the corporation's music departments, including Radio 3. Having said that, for a symphonic chorus the BBCSC has performed an unusual amount of a cappella repertoire, including works by Rachmaninov, Schoenberg and Poulenc, and made recordings of works by Carl Rütti and Judith Bingham, and performed premieres and specially commissioned works by Richard Rodney Bennett, Peter Maxwell Davies, John Tavener, Mark-Anthony Turnage and Judith Weir.

The list of chorus masters of the BBCSC is a distinguished one, with the 27-year tenure of Leslie Woodgate crucial in bringing the choir to maturity, worthy to perform under the batons of the most distinguished conductors in the world, including Arturo Toscanini; the Italian legend had been sceptical about the ability of an amateur chorus, but he was eventually persuaded to perform Beethoven's Ninth Symphony with the BBC Choral Society in 1937 and was

impressed enough to work with them again on Verdi's Requiem and Beethoven's *Missa solemnis*.

Peter Gellhorn guided the chorus through the musically challenging years of the 1960s, characterised by the astringent modern repertoire favoured by the then Controller of the Third Programme (as Radio 3 then was), William Glock: works such as Alan Rawsthorne's *Carmen vitale*, Honegger's *King David*, Penderecki's *St Luke Passion*, Hans Werner Henze's *Novae de Infinito Laudes* and the London premiere of Britten's *War Requiem*.

Gellhorn's successor, John Poole, prepared the chorus for performances by conductors such as the young Andrew Davis, later the orchestra's principal conductor, appointed president of the chorus in 2000 and still a much-loved regular visitor to the podium. He recently conducted the chorus and orchestra in fine performances of Sir Arthur Bliss's *Morning Heroes* and *The Beatitudes*, both released on CD. John Poole also conducted many performances himself, including the 1975 premiere of David Bedford's *Twelve Hours*



of *Sunset*, two symphonies by Havergal Brian, and *Mortales* by Wilfred Josephs.

Current members of the chorus have affectionate memories of working with Brian Wright, Gareth Morrell and another long-serving chorus master, Stephen Jackson, who also conducted many performances himself, and is credited with developing the choir's expertise in a cappella music. His last concert with them in 2015 included Tallis's 40-part motet *Spem in alium*, another work one wouldn't instinctively associate with the BBCSC.

Recent changes to the administration of the chorus have seen a change in title from chorus master to chorus director for Jackson's successor, Neil Ferris, and the appointments of Grace Rossiter as deputy director and Helen MacLeod, formerly administrator of the Edinburgh Festival Chorus, as choruses manager – a full-time role that includes administering the BBC Proms Youth Choir.

Taking on his new role two years ago, Ferris says he was in no doubt about the high level of musicianship and musicality that existed in the chorus because of the high standards set by his predecessors and the demands of the repertoire that comes

its way. He believes the very wide age range of the membership is a strength, but is keen to reinforce and extend the vocal training all the singers receive from coach Katie Thomas, reflecting new ideas and techniques that have been developed over the past 20 years. 'We can never forget that however good and committed they are, for these singers performing is a hobby. There's an important social element to the chorus, and we have to make sure they enjoy being part of it while maintaining the professional standards required by our artistic schedule,' he says. 'My job is to prepare them to be the finest exponents of symphonic choral singing. Every single note we sing is broadcast – that's a huge responsibility and one we relish.'

Highlights of the chorus's anniversary season, in addition to the B minor Mass, have already included Ethel Smyth's Mass in D conducted by Martyn Brabbins, Berlioz's *The Childhood of Christ* with Edward Gardner, and works by Lili Boulanger performed as part of a Total Immersion Day at the Barbican in April. Still to come are the UK premiere of Osvaldo Golijov's *Oceano* under Joana Carneiro on 11 May at the Barbican, and a

## Chorus masters of the BBC Symphony Chorus

Stanford Robinson	1928-32
Cyril Dalmaine	1932-33
Leslie Woodgate	1934-61
Peter Gellhorn	1961-72
John Poole	1968-76
Brian Wright	1976-84
Gareth Morrell	1984-88
Stephen Jackson	1989-2015
Neil Ferris	2017-

BBC Proms season that includes Janáček's *Glagolitic Mass* on the first night; the premiere of a ten-minute a cappella work by Jonathan Dove; and a performance of *In the Name of the Earth* by John Luther Adams, for which the chorus will be joined by the London Symphony Chorus and London Philharmonic Choir. ■

Clare Stevens works as a writer, editor and publicist in the Welsh Marches, where she sings with Hereford Choral Society.



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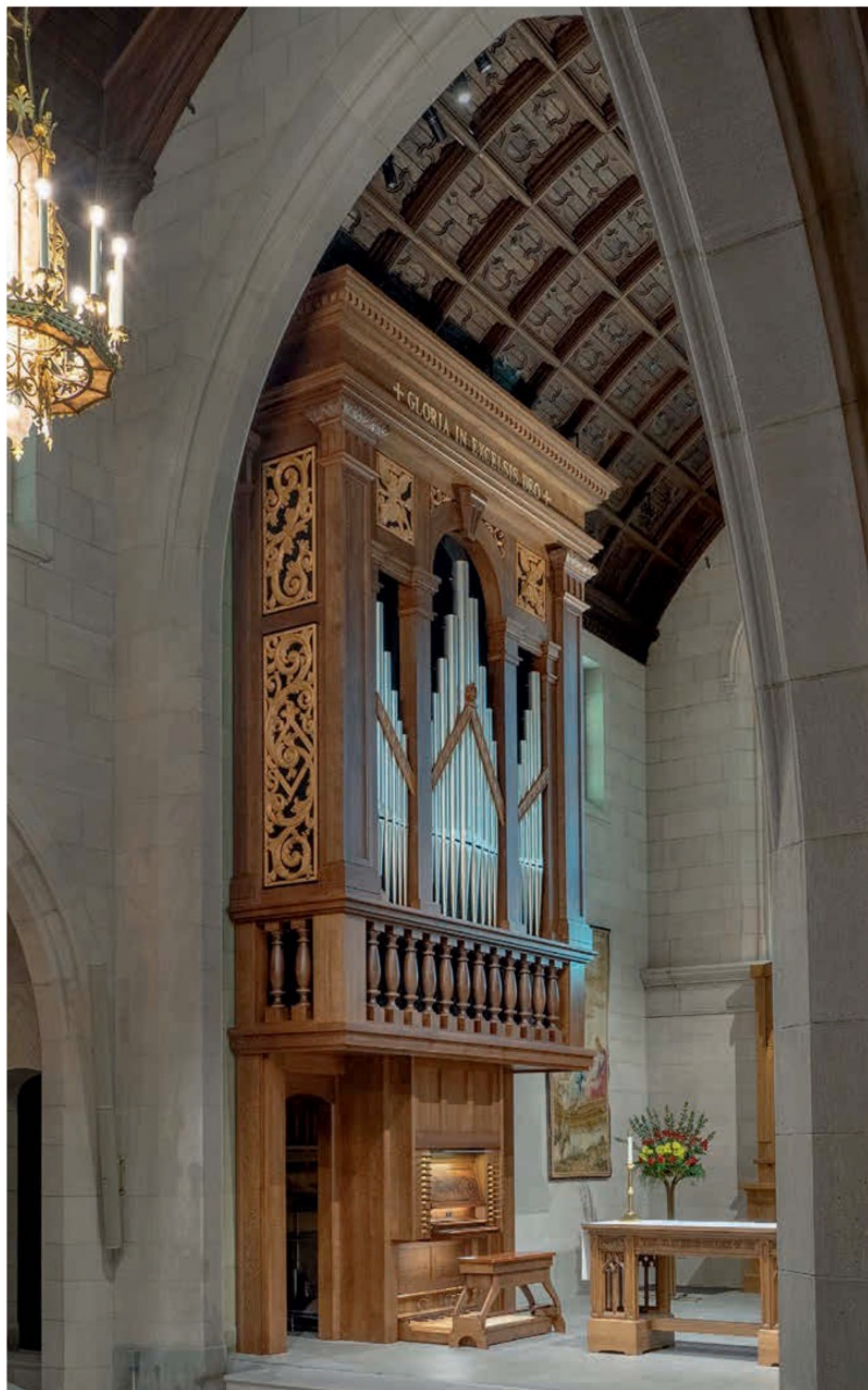
All photos by Chris Duten, Duten Visuals



# Bel canto

A violinist playing a 1653 Amati, and a tour of historical Italian instruments, proved decisive in shaping the tonal concept of a new C.B. Fisk organ for a cathedral in Ohio.

**Naomi Gregory** reports. PHOTOS COURTESY C.B. FISK



Situated in the graceful neo-Gothic architecture of the Centennial Chapel of Christ Church Cathedral, Cincinnati, the new C.B. Fisk Opus 148 organ combines colour and presence of sound with warmth and gentleness. Inspired by the spirit of the historic Italian organ building tradition, this instrument is a unique and highly significant addition to the organ landscape in Cincinnati and beyond. Crafted to the highest standards, Opus 148 incorporates artistic vision and the needs of the commissioning body without compromise.

The decision to build an organ inspired by qualities of the historic Italian organ for daily use in the Episcopal liturgy in a cathedral in Cincinnati might at first glance seem puzzling – and potentially limiting. But it is important to realise that, although inspired by historical models, this organ does not simply seek to recreate these models as an act of historical reconstruction. Rather it is the spirit of these traditions – the vocal qualities of the Italian organ, its warmth and gentleness, and intimacy – that informed the tonal concept and realisation of Opus 148. These attributes were inspired by qualities of the Centennial Chapel itself, and an intentional openness to vulnerability – of both sound and process – throughout the project.

This quality of vulnerability might surprise. It would be a brave institution, planning committee – and, indeed, organ builders – that would embrace this. Yet from the outset, this spirit animated the concept of the organ. The Centennial Chapel seats 120 people; it offers a peaceful haven in the urban rush of downtown

◀ 'Colour, warmth and gentleness': the new Fisk organ for Cincinnati's Christ Church Cathedral ▶





◀ Cincinnati. A gently voiced organ, on flexible winding, offered a parallel to the warmth and intimacy of this space. Listening experiments in the chapel – with singers and musicians on movable elevated platforms – determined significant elements of the organ's layout. The singing quality and harmonic richness of an Amati violin (1653) heard in the chapel played a key role in the tonal concept for the organ, together with the clear sound of children's voices in the space. The Amati violin was played by Harold Byers, chair of the Cathedral Music Committee, and recently retired from the Cincinnati Symphony Orchestra. This instrument provided inspiration throughout the development of Opus 148.

The team at C.B. Fisk have exercised considerable ingenuity of design in response to these experiential stimuli. Sensitive voicing allows the varied characters of each pipe rank to speak with gentle and beguiling individuality. An ingenious, entirely mechanical winding system – the first of its kind – imitates the flexibility of human-powered wind. (The latter is also possible, with foot-trod bellows provided). Historical models have inspired certain stops; others have been newly created in keeping with the aesthetic principles of the project. A study tour of historic Italian organs, undertaken with leading Italian organist, harpsichordist and historical organ expert Francesco Cera, offered additional inspiration for the project, and confirmed the design team's



◀ The organ in the Duomo Vecchio in Brescia, by Antegnati (1536), restored and enlarged in 1826 by Serassi, and currently being restored by Mascioni. Italian organs served as a sound model for the new Fisk

▲ Windchest of the 1588 Antegnati in Almenno San Salvatore – the model for manual I

instinct towards the tonal qualities of the Italian organ tradition.

Manual I is modelled on an organ by Costanzo Antegnati (1588) in the Chiesa di San Nicola, Almenno San Salvatore, a small village north of Bergamo. Restored in the early 1990s by Marco Fratti, this instrument is set high in a side gallery in a stone chapel dating from the 1480s. The organ's sound captivated the design team, while its size and acoustical surroundings offered a good match to the Centennial Chapel project. Manual II draws its inspiration from 18th- and 19th-century traditions of Italian building, and several Serassi organs in particular. Among these, the organ in the Duomo Vecchio in Brescia (pictured above left) offered an interesting parallel with the Opus 148 project. Originally built by Gian Giacomo Antegnati in 1536, the organ was enlarged by Giuseppe Serassi in 1826. Serassi maintained the original pipework and wind pressure, while adding new stops; the Opus 148 design team were struck by the effective combination of these two styles of pipe construction and voicing. Manual II also contains several stops freely developed to complement the Episcopal liturgy, and to expand playable repertoire.



Manual I has a ripieno chorus based on an 8ft Principale, two Flauti stops (a 4ft and a 12th), a Cornetto of three ranks, and an 8ft Voce Umana, to be used in combination with the Principale. The façade pipes are Principale ranks (8ft CC upwards), made from 95 per cent pure tin, hammered. The Principale has a beautiful singing quality, with a warmth and presence that supports the ripieno. As is typical in the historic Italian tradition, the constituent ranks of Manual I can be employed in many varying combinations, each creating new colours. The 4ft Flauto in Ottava has a captivating range of colour across its registers, and a gentle vitality. The Voce Umana can be used in combination with the Principale of Manual I or Manual II, offering two qualities (the second slightly more silvery and gentle) for this characteristic tonal combination of the renaissance Italian organ. The Cornetto – a 19th-century addition to the Almenno organ – offers additional solo registrations.

Manual II contains four 8ft ranks (Principale, Viola da Gamba, Flauto Traverso, and Flutta Camino), two 4ft ranks (Violino, Flauto in Selva), a 2ft (Frazolé), and the 8ft Tromba. The Principale scalings are modelled on another Antegnati organ – the 1581 organ by Gratiadio Antegnati at the Chiesa di San Giuseppe in Brescia. The Viola da Gamba and the smaller-scaled Violino have tapered pipes with high tin content, reminiscent of the tapered string-like stops found in some 17th-century organs (particularly in the German tradition). They blend well together, and also combine usefully with other ranks of their pitch. The Viola da Gamba adds definition to 8ft combinations, while the 4ft Violino and Flauto in Selva have a vibrant liquid sound when paired together. The 2ft Frazolé gives brightness to the ripieno, but without harshness. The model for this stop occurs on an organ by Giuseppe Bonatti (1713), at Santuario Santa Maria in Rezzato, visited by the study group. This instrument also provided the modified meantone temperament used in Fisk's Opus 148, with measurements shared by Giorgio Carli, who restored Bonatti's organ in 2001.

The three flute ranks on Manual II are particularly noteworthy. The Flutta

▷

## Centennial Chapel, Christ Church Cathedral Cincinnati, Ohio, USA

C.B. FISK OPUS 148 (2018)

### I.

Principale (façade)	8
Ottava*	4
Quintadecima*	2
Decima nona*	1 <sup>1</sup> / <sub>3</sub>
Vigesima seconda*	1
Vigesima sesta*	2 <sup>2</sup> / <sub>3</sub>
Cornetto (a0 – d3)	III
Flauto in Ottava	4
Flauto in XII	2 <sup>2</sup> / <sub>3</sub>
Voce Umana (c0)	8

### II.

Principale	8
Viola da Gamba	8
Flauto Traverso †	8
Flutta Camino (à biberon)	8
Violino	4
Flauto in Selva (à biberon)	4
Frazolé	2
Tromba	8

### PEDAL

Violoni Bassi	16
Bassi Stoppi	16
Principale (from I)	8
Ottava (from I)	4

\* Stops that are brought on by depressing the Ripieno pedal

† CC-BB from Flutta Camino

Couplers and accessories: II-I, I-Ped, II-Ped, Tremolo

Mechanical key action

Mechanical stop action – Italian lever system

Casework: A single cabinet of wood, designed to harmonise with and adorn the Chapel architecture.

Hand carved decoration.

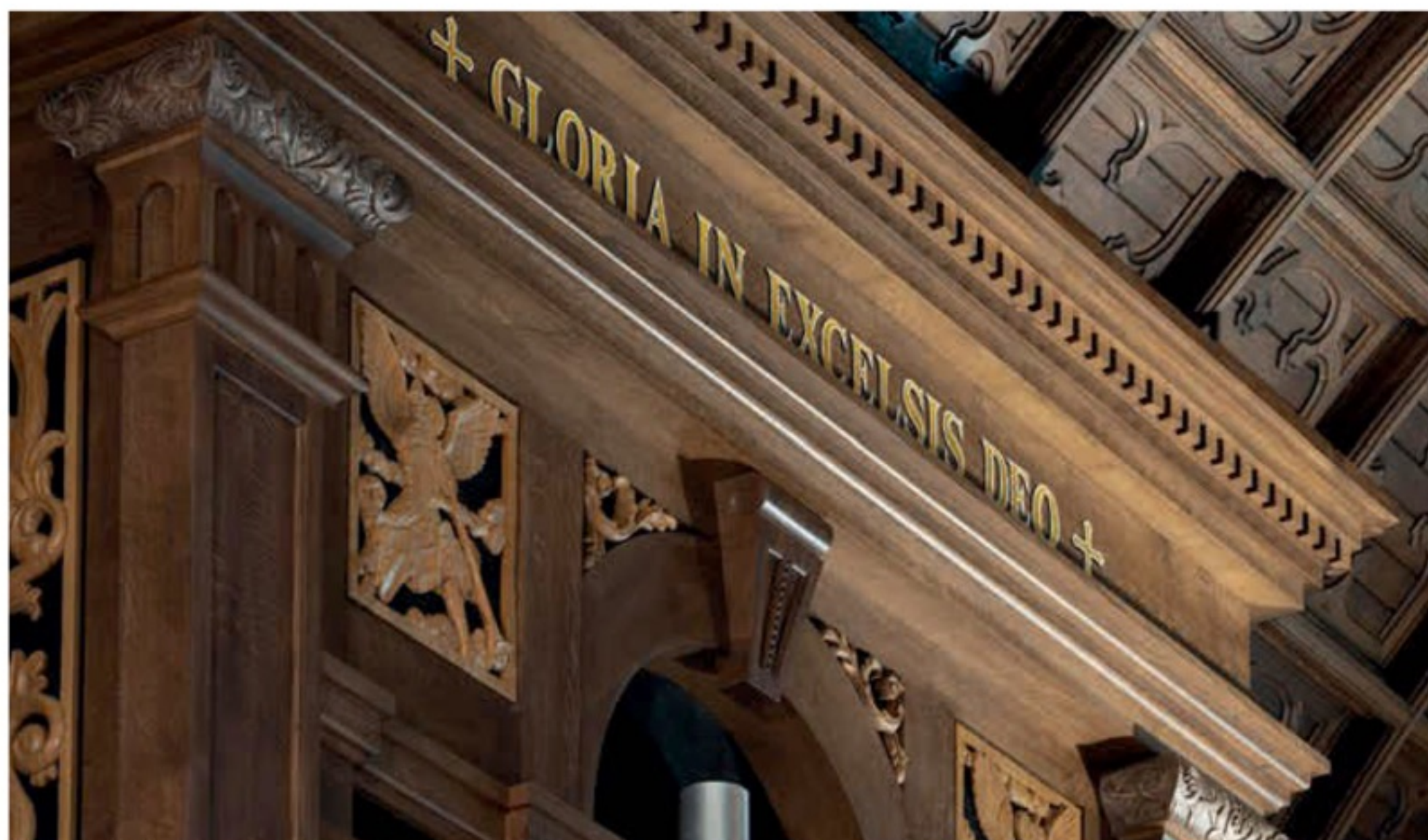
Front pipes of polished hammered tin. 2 Manuals and Pedal, 56/30

Wind system: In addition to an electric blower, a manually operated system of 3 single-rise cuneiform bellows, based on historic examples, is included. Also included is a mechanically controlled automatic bellows lifting system.

▼ The console, with hook down stop levers







▲ Case carvings by Morgan Faulds Pike

◁ Camino 8 and Flauto in Selva 4 have 'Flûte à biberon' (baby-bottle shaped) pipes, following the model of a two-manual Serassi organ (1860) visited by the study group in Sant'Alessandro della Croce, Bergamo. These elegant flutes each have a distinctive character, but combine effectively together. The Flauto traverso 8 is one of the most charming stops on the organ: its creator, David Pike, describes it as a kind of 'farmer's flute – a Bauernflöte'. The pipe is a harmonic flute (from g1 upwards), made of quarter-sawn white oak, with thin walls. The stop has a characterful variation of colour across its registers, and a lively consort-like texture when played together.

The final rank on Manual II is a bold Tromba 8 that creates additional registrational possibilities without sacrificing the essence of the organ's tonal concept. While Italian reeds are typically placed at the front of the organ case, immediately behind the Principale façade pipes, the Opus 148 Tromba is placed at the back of the pipe ranks, directly beneath an arch in the chapel side wall. The space behind this arch creates a resonating chamber for the Tromba, which helps to develop its blend and warmth.

The pedal division contains two 16ft ranks: the Violoni Bassi and the Bassi Stoppi. The 8ft Principale and 4ft Ottava are carry-downs from Manual I. While the wooden 16ft Contrabassi was a staple of many Antegnati-era organs, the planning group decided that two softer

and complementary 16ft ranks would be a better fit with the intimate acoustics of the chapel. The Violoni Bassi has a rich string-like tone, with sufficient definition to be used on its own in a pedal line. The stop is documented by Audsley (vol.2, pp. 470-71) and was first used by Edmund Schulze in St Peter's Church, Hindley (1873). The Bassi Stoppi offers a softer stopped diapason tone, but can also be used in combination with the Violoni Bassi to provide a fuller 16ft fundamental.

Playing Opus 148 is an absorbing and satisfying musical experience. The organ always feels alive – in part a result of the low wind pressure and the mechanical winding system, but also of the colour and character of each individual rank. There is an immediate response between the player's touch, the winding of the organ, and pipe speech and quality of sound. The player is encouraged into a search for beauty of sound that feels collaborative with the instrument and the chapel space itself.

The organ provides generous support for congregational singing, without overwhelming, and inspiration for improvisation. It is an outstanding resource for the performance of earlier repertoire, both in the liturgy and in concert, and is a teaching instrument for conservatory students, including those at the College-Conservatory of Music, University of Cincinnati. Opus 148 is also effective in ensemble, its flexible wind and speech, and varied 8ft colours, offering a responsive

partner to baroque instruments and singers alike. Baroque strings blend particularly well with the organ, a testament to its Amati inspiration. Instrumental sound from the newly created musician's gallery (opposite the organ) is present at the organ keyboard, assuring easy ensemble.

By taking inspiration from a historic tradition of organ building, C.B. Fisk has breathed vitality, character and beauty into Opus 148. On first hearing the Amati violin in the Centennial Chapel, acoustician Dana Kirkegaard wrote, 'There is a prayer quality of the chapel that makes me think of improvisation ... in the sense of being open to the unexpected, to delight.' There is much to delight in within Opus 148. The spirit of openness that informed so many aspects of the organ's formation has created a unique artistic product; one whose Italian sound concept – while seeming perhaps unexpected at first – marries perfectly with the instrument's location and function. Opus 148 demonstrates how specific historical traditions can be brought into creative dialogue with present liturgical and musical needs.

*Thanks to: (at Christ Church Cathedral, Cincinnati) Harold Byers (music committee chair) and Stephan Casurella (canon precentor and director of music); Dana Kirkegaard (acoustic design consultant); (at C.B. Fisk) Michael B. Kraft (president), David C. Pike (executive vice president and tonal director) and Rick Isaacs (organ builder and design engineer). ■*

*Naomi Gregory holds a DMA degree in Organ Performance and Literature from Eastman School of Music, University of Rochester, NY, where she is currently completing a PhD in Musicology.*

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# Eyes turned skyward

The rediscovery of her family's copy of *The Notebooks of Leonardo da Vinci* inspired Cecilia McDowall to incorporate some of the great Italian's philosophy in her new Requiem. She talks to **Matthew Power** about life and death, and blending the personal with the universal



British composer Cecilia McDowall has grown a well-deserved international reputation, and her latest work is her largest to date. The *Da Vinci Requiem*, commissioned by Wimbledon Choral Society, marks the 500th anniversary of Leonardo's death, and is composed in memory of Helly Bliss, 'a dear friend,' says McDowall, 'who suffered without complaint from cancer and worked tirelessly to heighten awareness of, and raise money for the charity Cancerkin.' Like McDowall, I was fortunate to have known Helly and the extraordinary gift she had for bringing hundreds of people together, through the warmth of her personality, for the benefit of music and charity.

How were the musical forces defined? 'Wimbledon Choral Society [WCS] commissioned the *Da Vinci Requiem* to be performed with the Philharmonia Orchestra,' explains McDowall. 'With a work of this length [35 minutes], I felt it important that the chorus has some time off, and by adding soloists it also gives contrast to the texture.' McDowall cites her early experience of choral singing as a formative process: 'I love writing music for voice and enjoy thinking about how it will be to sing; I like to get my own head and voice around anything I write, and give vocal lines linear treatment. Sometimes, in choral works, angular lines can be less pleasurable to sing.'

◀ Leonardo Da Vinci's original 'Virgin of the Rocks', painted in 1483-86, hangs in the Louvre, Paris. It inspired Dante Gabriel Rossetti to write a sonnet in 1848, which forms the basis of the Requiem's second movement



6 *a tempo*

31 *mf*

Re - qui - em ae - ter - nam do - na

Re - qui - em ae - ter - nam do - na

qui - em ae - ter - nam do - na e - is, do - na e - is.

qui - em ae - ter - nam do - na e - is, do - na e - is.

*a tempo*

34 *mf*

SOPRANO SOLO

BARITONE SOLO

lux per - pe - tu - a

Shad - ow is not the ab - sence of light

e - is Do - mi - ne, lux per - pe - tu - a lu - ce - at e - is.

e - is Do - mi - ne, lux per - pe - tu - a lu - ce - at e - is.

Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

Do - mi - ne, et lux per - pe - tu - a lu - ce - at e - is.

FROM 'DA VINCI REQUIEM' BY CECILIA MCDOWALL © OXFORD UNIVERSITY PRESS 2019. EXTRACT REPRODUCED BY PERMISSION. ALL RIGHTS RESERVED



▲ (left) In the third movement, the chorus juxtaposes the words of the Lacrimosa with a Leonardo text, 'I obey thee, O Lord'; (right) composer Cecilia McDowall: 'Leonardo's reflections offer another dimension and extend thoughts on the nature of mortality'

In choosing her text, McDowall selected parts of the *Missa pro defunctis* and supplemented them with short and profound extracts from *The Notebooks of Leonardo da Vinci* which had been translated from Italian to English by Edward MacCurdy in 1938.<sup>1</sup> 'When WCS commissioned this work and we discovered that the 500th anniversary of Leonardo's death was so close to the concert date, it inspired me to look for these books. They were on the shelves at home when I was young and I would pull them out and gaze at the drawings. There is so much in [Leonardo's] philosophical writings that is not overtly religious, but which has a universality about it. His reflections offer another dimension and extend thoughts on the nature of mortality.' So in combining Leonardo's human take on the nature of life and death, McDowall's setting achieves what the concert-hall Requiem – a very different creature to the *echt* liturgical type – requires: a semblance of the universal and the personal, a blend of religious orthodoxy

and amorphous spirituality, together with a sense of 'closure', which might in this work be better described as 'hope'.

McDowall says that she cannot imagine writing a Requiem with detachment or in an abstract way: there has to be a personal response. In western culture, 'death is something we avoid speaking about; yet it is the one thing that unites all of us. I chose the parts of the Latin Mass which I felt I could honour in some way.' Most, but not all, of the Leonardo texts are given to the soloists, often in the form of a dialogue between them. 'It is so striking that Leonardo felt the importance of working hard to live a life well,' says McDowall, seizing on an extract: "Since a well-spent day makes you happy to sleep, so a well-used life makes you happy to die."

There are seven movements. 'Seven seems an important number in that it allows for an apogee in the work and a sense of progression. [There should be] an unfolding of ideas and a resolution.' Studying the score, my perception of the work's form is

of an arch: beginning with dark sonorities and a dissonant chromatic texture, which communicates a searching quality. The work develops and broadens with the Sanctus and Benedictus at its apex, then begins a journey towards its end and ultimate rest in an eternity of light. The work's subtitle *La prospettiva de' perdimenti* ('The Perspective of Disappearance') appears again above the last few soaring bars of the score.

### 1. Introit and Kyrie

The work's opening is dissonant, dark, and unsettled; harp, clarinet and bass clarinet create an atmosphere with an ostinato figure in the chorus where upper and lower voices each maintain their own identity. 12/8 time creates a flowing texture varied with duplet rhythms here and there. The orchestration brightens at the Kyrie, then the opening mood returns.

### 2. The Virgin of the Rocks

A sudden refreshing contrast is achieved both in orchestral colour and text.







▲ Cecilia McDowall's *Da Vinci Requiem* was commissioned by Wimbledon Choral Society, who will give the premiere on 7 May at the Royal Festival Hall

◁ Leonardo's painting, sometimes called 'Madonna of the Rocks', appears in the Louvre, Paris, and another version (now thought mostly to be by the hand of Leonardo) hangs in the National Gallery in London. Dante Gabriel Rossetti found inspiration from it in 1848 to write a sonnet, which forms the text for this movement, and the scoring places solo soprano against a sometimes harsh backdrop of woodwind, horns, percussion, harp and downward-bending strings.

### 3. 'I obey thee, O Lord' (Lacrimosa)

In this movement, the chorus has the Leonardo text for the first time. The oboe is important here to give an 'unashamedly melodic' line in an extended reflection on the words 'tears come from the heart'.

### 4. Sanctus and Benedictus

The central movement is 'the most upbeat – there must be moments of hope and joy'. Trumpets and drums plus bell-like descending passages in the upper voices are picked out by glockenspiel and upper winds. A shorter Benedictus has 'a slight rigidity which exists in the timpani, harps and lower strings' underpinning the

chorus. 'I made a slow, thoughtful setting of the Sanctus in another Mass,' explains McDowall, 'but for a concert work I felt I wanted something more robust.'

### 5. Agnus Dei

Scored for chorus and solo soprano, the movement begins with the plainchant of the Ordinary; the incipit is then taken up as a motto in the voices. 'I love the text, the repetition and the resolution,' says McDowall. 'The wind, brass and lower strings lend a sombre colour.' There are subtle glissandi in the chorus parts, and imaginative word-setting in the bright solo soprano part.

### 6. 'O you who are asleep'

Leonardo's text is sung by the solo baritone throughout, 'gently, with the lilt of a lullaby', opening with clarinet and harp accompaniment. McDowall comments: 'The tonality is a play between major and minor, life and death, waking and sleeping.' There is a sense of the work beginning to draw to its end. 'There is a tiny vibraphone motif – with no specific meaning – but just a chime to catch the ear, something to listen out for again.'

### 7. Lux aeterna

Chorus and both soloists conclude the work. So many composers react to this text with a sense of lightness, with semiquaver motifs. That is true of this setting, marked 'bright, luminous'. Here there is a sense of weightlessness, with optional upward glissandi in the chorus, culminating in Leonardo's text: 'Once you have tasted flight, you will forever walk the earth with your eyes turned skyward, for there you have been, and there you will always long to return. O Leonardo.'

Does McDowall ever find it difficult, when using familiar words, not to be impeded by the many settings that already exist? 'I think what I find more difficult is, because I have made other Mass settings, not to write my own music again...' And how did she find the size of the musical canvas? 'Orchestrating is so much fun! Yes, it's hard work and takes a lot of time, but it's like painting,' she says, drawing in the air rather than the eye.

We talk about musical language and I ask McDowall where she seems to be at present: 'I need to keep moving onwards and not look back. I want to continue



finding new means of expression. An artist I greatly admire is Paul Klee.<sup>2</sup> He developed something different in every phase of his life. There are also elements of writing that I never want to lose: ensuring that singers can make sense of my choral style – and by that I don't mean "approachable", I'm *not* concerned with being approachable. And I do want to communicate with the listener; it's a desire for music to reach people, have impact.'

Does Cecilia McDowall feel she is in a different place to where she was, before writing this substantial work? 'The short answer is "yes". I feel that I have made discoveries about my own writing, about the setting of words, orchestration, the need to look for new colours. Musically I do find myself in a different place... wherever that may lead.' ■

[ceciliamcdowall.co.uk](http://ceciliamcdowall.co.uk)

*The full score and vocal score of the Da Vinci Requiem is published by Oxford University Press: [global.oup.com](http://global.oup.com)*

#### References

1. *The Notebooks of Leonardo da Vinci*, arranged, rendered into English and introduced by Edward MacCurdy. First published (3 times) in 1938 and again in 1945. Several modern editions entitled *The Da Vinci Notebooks* are widely available.
2. Paul Klee (1879-1940), a Swiss-German artist whose highly individual style included the influence of Expressionism, Cubism and Surrealism.

*Matthew Power read Music at the University of London and Trinity College of Music. He was editor of Choir & Organ for nine years, and works in London as a musician and writer.*

## Cecilia McDowall: Da Vinci Requiem (world premiere)

Kate Royal (s), Roderick Williams (bar), Wimbledon Choral Society, Philharmonia Orchestra / Neil Ferris (dir)  
7.30pm, 7 May, Royal Festival Hall, London  
[southbankcentre.co.uk](http://southbankcentre.co.uk)



## Freestyle BY GRAEME KAY

**Endgame for the Orgelbüchlein; and a search for lost organ symphonies**

Hats off to William Whitehead – again! Not only has he conceived, directed and completed the Orgelbüchlein Project which commissioned composers to fill the gaps Bach left in his unfinished eponymous compendium of chorale preludes, but he also devised and performed a demanding live Radio 3 concert ('Completing the Orgelbüchlein', 12 Feb) at St Peter's Eaton Square, London, to showcase several of the latest offerings, including chorales by Simon Johnson, David Coonan, Franz Tunder, Ullrich Böhme, Daniel Beilschmidt and Ruth Byrchmore.

I had skin in this game, so to speak, having commissioned Ruth's setting of 'Nun bitten wir den heil'gen Geist'. Corresponding with her afterwards, I told Ruth that it had been fascinating to hear how composers have responded to (or in some cases rejected!) the strictures of William's Orgelbüchlein brief, and what I found especially satisfying about her piece was its journey through a couple of changes of mood, so affectingly realised within what is inevitably the short arc of the chorale prelude form. She kindly responded that, 'walking closely in the footsteps of one of my heroes created a huge array



▲ The Kenneth Jones organ of St Peter's Eaton Square

of feelings and reflections on Bach and his process. Then, working within such a small skeleton produced another set of challenges. I so wanted my response to live a full life of its own and I'm glad you felt that the structural journey made sense.'

How often does one come out of a film 'based on a true story' and immediately go online to find out more? After *Vice*, I surprised myself with the discovery that Dick Cheney and Donald Rumsfeld are still with us ... Last year, in pursuit of the day job, I produced an online feature by Alvin Hall, supporting a Radio 4 programme in which the broadcaster and financial educator journeyed across the southern US to tell the story of 'The Negro Motorist Green Book'. First published in 1936 by Victor H. Green, a Harlem postal worker, the guide became a catalogue of refuge and tolerance in a hostile and intolerant world where, in the Jim Crow era of racial segregation, travelling in the US was fraught with difficulties if you were black. At best it was inconvenient, as white-owned businesses refused to serve African-American motorists, repair their cars or offer them hotel accommodation. At worst, travel could be life-threatening if you walked into the wrong bar in the wrong town. So I knew what the title of the eventually Oscar-winning film *The Green Book* meant. Set in 1962, the film is inspired by the true story of a typically fraught tour of the Deep South by the African-American classical and jazz pianist Don Shirley and Italian-American nightclub bouncer Frank 'Tony Lip' Vallelonga who served as Shirley's driver and bodyguard. What I didn't know until the online search after I saw the film was that Shirley wrote a number of organ symphonies. Who knew? Scenting a story, I naturally turned to that nonpareil source, John Henderson's *Directory of Composers for Organ*. The book confirmed that Shirley (1927-2013), who improbably went off to study at the Leningrad Conservatory at the age of 9, in fact wrote four organ symphonies: 'They are unpublished.' I wonder if any of our US readers ever heard one? ■

*Graeme Kay is a digital platforms producer for BBC Radio 3 and 4.*



# 

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# Schools of thought

In a new series, **Jonathan Ambrosino** considers trends in North American organ building, as firms have responded to changing economics and evolving tastes

## part 1 The historicists



PAUL FRITTS & CO.

When Matthew Power, then editor, first invited me to write for this magazine 21 years ago, it seemed like a corrective measure. This column, which aims to chronicle North American organ building activity, had formerly covered only historic-revival tracker instruments. Readers of those pages could have been forgiven for thinking that this often excellent sub-genre was all the continent had on offer, a shining spate of unequal temperament and suspended action. In the past 20 years, a fuller account has prevailed, reflecting not only the writer's catholic tastes but, more importantly, the actual range of North American organ building. What goes on here is complex, fine, haphazard, and stylistically irresolvable, and any journalism on the topic should reflect that truth. My first series, in 1998, touched on that messy breadth, and asked where the substance was. Two decades of articles since have generally focused on individual projects. This new series aims instead to look at wider trends, using instruments as illustration.

In hindsight, the paradox of 1990s North American organ building becomes clearer. Mainstream organs, most with electric action, seemed to couple sturdy, if hashed-over, neo-classicism with a few neo-romantic traits, sometimes quite successfully. Meanwhile, the period's more extrovert work espoused extremes. Here was Schoenstein introducing double enclosures and variable tremolos while

◀ The 2009 Paul Fritts organ, Opus 29, at St Philip Presbyterian, Houston, Texas



Taylor & Boody were building their first swell box (under protest?). With such disparity of style, would builders eventually settle into more uniform modes?

Twenty years on, what unites the experience of builders is not so much style as market factors. Readers of *The American Organist* have noticed the discontinuation of the 'Recent Installations' box. It was surely depressing to have so few, if any, to include. In these pages, Ian Bell has argued that we are now entirely beyond the industrial revolution's impact on organ building, with hundreds of new organs each year. Rather than the embers of a dying craft, Bell argues, it is more accurate to regard the trade as reduced back to its pre-industrial, specialist roots. One could argue whether this is good or bad. The modern rise of the smaller shop started out being about craft and control, but is now just as much about economics and practicality of scale. Factories have had a bad rap in the last half-century, and it's easy to decry the sometimes mindlessly repetitive product that emerged from even the best shops. But today's top builders, of whatever inclination, equally understand that the big firms of the past could devote personnel and talent in the pursuit of perfection. Put another way, Skinner and Kimball turned out, with apparent effortlessness, some things today's builders struggle to master.

Discussions of scale are academic: organ builders cannot control their market. Of interest here, then, is that such scarcity of opportunity translates into builders of surprisingly (formerly?) different stripes now competing for the same jobs. In this environment, project shortlists can sometimes read more like implausible season-finale plot twists than sensible contenders of similar offering. One can understand a customer comparing, say, Juget-Sinclair and Noack; but Noack and Schoenstein, as one church has just written to me?

And what of sound? If overall style has tilted in any direction, it has been away from the hard-core, uncompromising classical organ. Builders formerly uninterested in supplying 'romantic' trappings – swell boxes, celestes, pistons

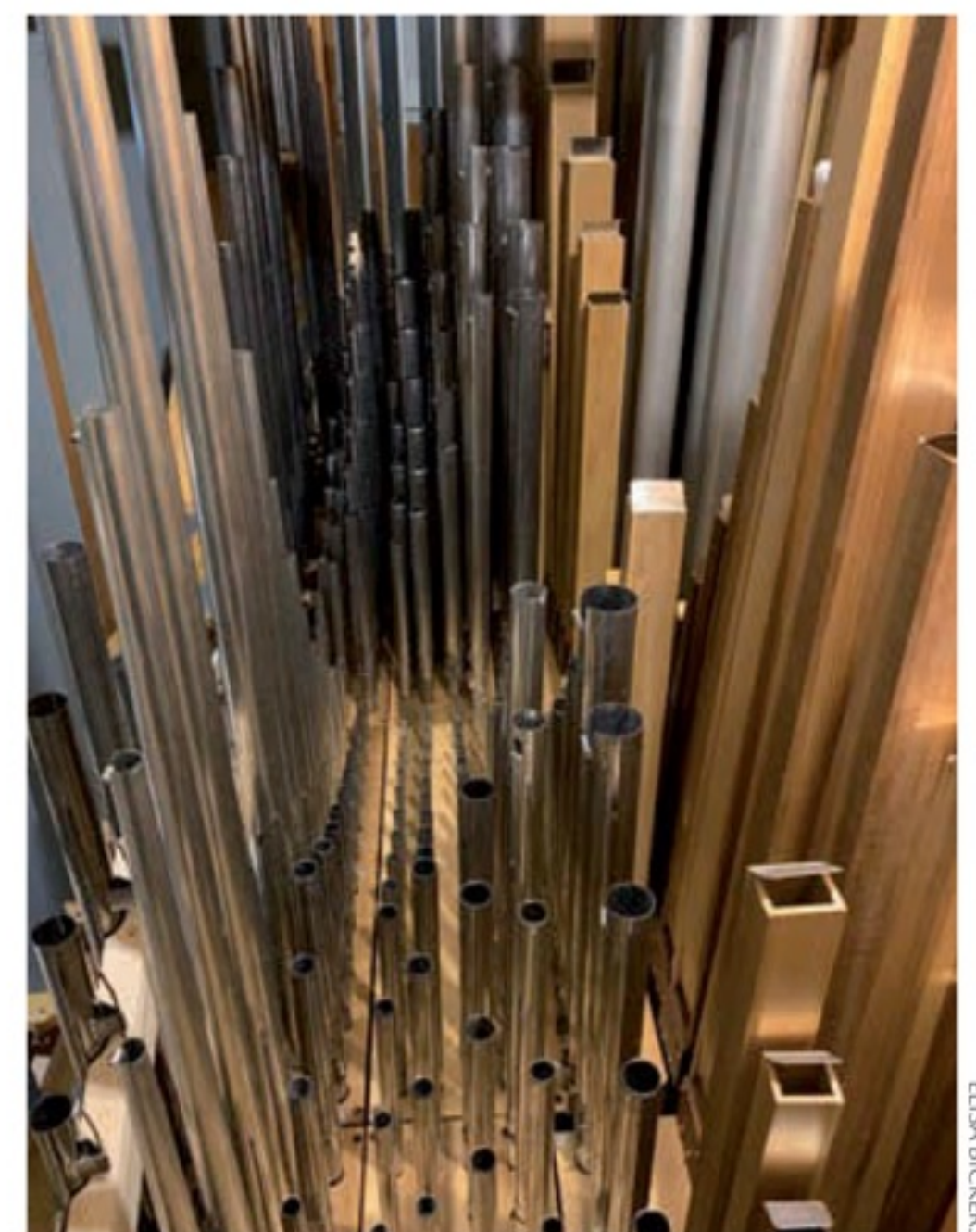


RICHARDS, FOWKES &amp; CO.

▲ The 'throaty, three-manual' Richard, Fowkes & Co., Opus 22 (2018), at Village Presbyterian, Prairie Village (Kansas City), Kansas; (below) the Choir division

– seem to be offering more of those very things. Firms that never had a problem in those directions have tended to head further down a path of greater unorthodoxy, with an openness to extension work and digital voices.

From the postwar years through to 2000, the organ's clichéd trinity of tasks – hymns, accompaniment, repertoire – skewed heavily to repertoire, with church work either a casualty or an afterthought. Some builders bent over backwards to pay lip service to the needs of accompanying the voice, only to provide organs so brazen as to render irrelevant any other voice in the building. The seeds of the electric-action revival were a reaction



ELISA BICKERS



## NORTH AMERICAN ORGAN BUILDING: 1

◀ to those instruments. We admire early and mid-20th-century organs that accompany so well, those builders seemed to be saying. Must we deny our own instruments such attractive qualities, when Sunday morning is the primary occupation of most organs? Eventually, that thinking came through to the organists who, at core, still wanted what the early-music builders were offering.

In turn, the early-music builders responded with various third ways. Beginning in the 1990s, and even more interestingly of late, these builders haven't just built swell boxes and combination actions; they have rendered schemes arguing that pre-romantic sounds can work perfectly well in the accompaniment of the typical romantic choral canon. Paul Fritts's work has been the most

consistent, stylistically. He has not abandoned one iota of his Schnitgerian approach to chorus building, and has gone further down the path of historic pipe construction, particularly in the technique of casting pipe metal on oil-infused sand. Rather than any sort of smoothing out, Fritts's organs have become further heightened in articulation and brilliance: St Phillip's Presbyterian in Houston is a fine example, where in particular the façade principals played against each other in trio are all crackling incisiveness. Fritts's larger organs have dual-registration, electric stop action superimposed over mechanical, and most can be foot-pumped. And yet, the Swell offers clear but milder voices well balanced to choral use.

If anything, Bruce Fowkes and Ralph Richards have moved in the opposite direction, choosing a renewed commitment to warmth and an openness to creative stoplist-writing. Fowkes has revisited at least one organ with growing distaste for what he hears as too-quick pipe speech, attendant cough, and, sometimes, lack of lyricism. Their recent organ for the Village Church in Kansas City, a throaty three-manual, was a favourite of the 2018 American Guild of Organists national convention. Here is yet another 'stick' organ conclusively dispelling the last generation's claim that mechanical-action organs were all bone and no meat. While hardly under-brilliant, this instrument's sonic breadth is a county apart from Fritts's, and its 16-stop enclosed Choir – the largest division, with two celestes and a 4ft string – speaks to something American in a desire to meet the voice on its own terms.

If we put Fritts at one end and Richards, Fowkes at another, perhaps George Taylor and John Boody started out somewhere in between. With organs less keen and scratchy than Fritts's, but not quite as meaty as Richards, Fowkes's, Taylor & Boody remained committed to a pure vision of truly mechanical-action organs meant for old music. Thus, the shop's evolution to build Grace Church New York seems an almost Pauline conversion. That Opus 65 (profiled here

▼ 'Mechanical confidence and tonal bravery': Taylor & Boody's Opus 65 for Grace Church, New York



ROBBIE LAWSON

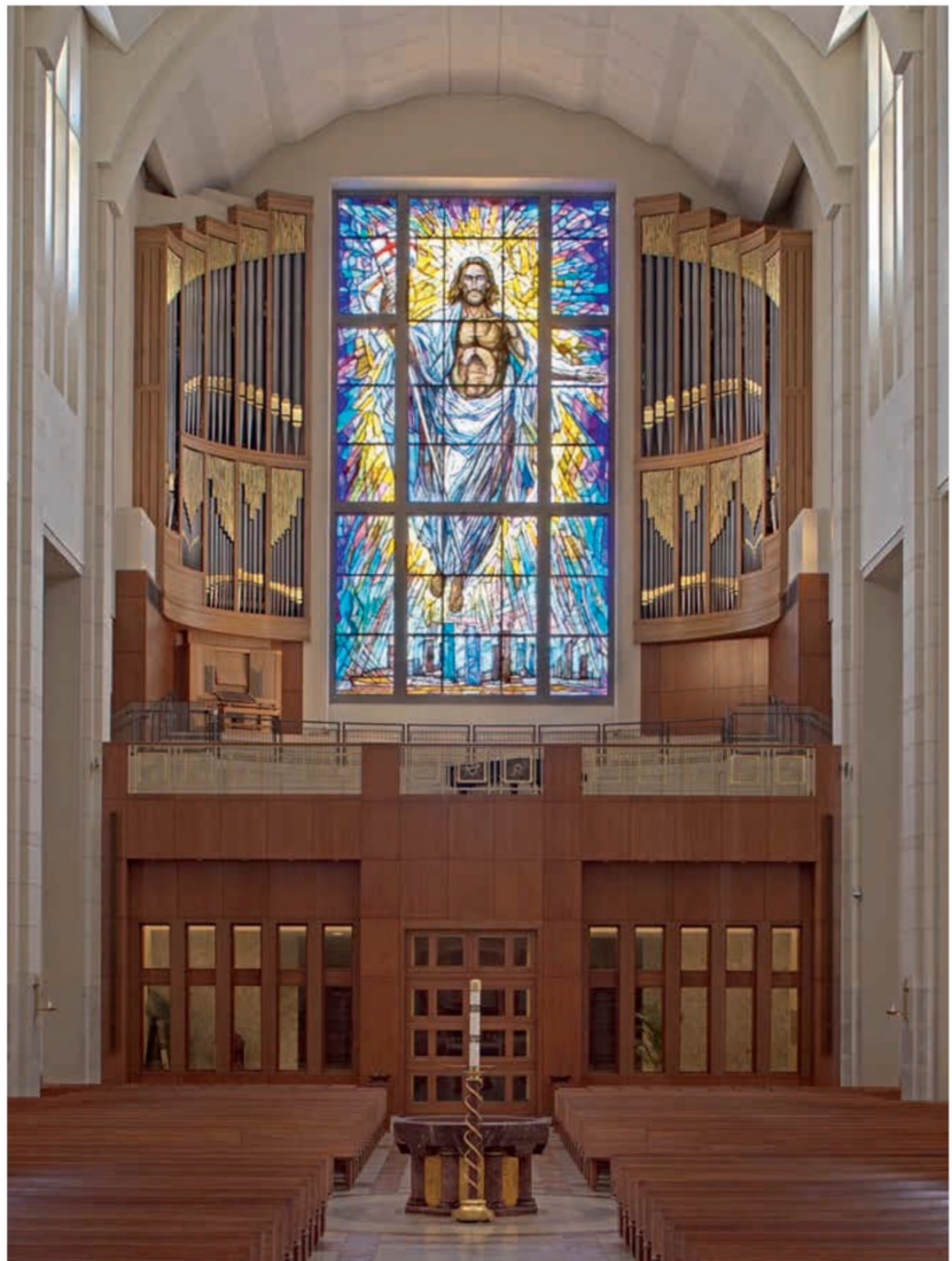


► The 'amiable individuality' of Martin Pasi in his Opus 19 of 2010, at Sacred Heart Co-Cathedral, Houston, Texas; (below) the Grand Choir flues

when new in 2014) is still a surprise for its mechanical confidence and tonal bravery, an essentially pre-romantic palette attached to an unabashed romantic Solo, all connected with trackers as if they were wires. The 2016 organ for Virginia Theological Seminary has, in some ways, less conviction, possibly because its encompassing acoustics have so much to spare. On paper at least, the big Swell in their just-finished Opus 74, for a Catholic student centre in Madison, Wisconsin, seems unremarkable now; 15 years ago, for this shop, it might have seemed unthinkable.

Then there's Martin Pasi, who has threaded in and around these various ideas with amiable individuality, and an openness to creative tonal design. His earliest stoplists showed a flexibility with enclosure, with a number of semi-enclosed Great departments, and at this stage there seems little he hasn't explored. There is his 58-stop opus in Omaha, with half the registers available in quarter-comma meantone, and his yet larger organ for the Catholic Co-Cathedral in Houston, with an entire *Résonance* on proportionally-controllable electric action. Accompanying the voice has never been a problem for Pasi. He is a quiet, carefully spoken man, and neither his intellect nor his organs shout.

At this point, what binds these builders together isn't merely the grounding in the best of the baroque organs. Each shop seems to be in classic 'late work' phase. With so many successful organs completed in the core style, driftings in one direction or another seem possible and appealing in a way hard to imagine earlier on. Thus, we see Fritts attempting a small two-manual organ in 19th-century French romantic style for a college in Michigan; Taylor & Boody downsizing the New York idea into a 26-stop three-manual (either side of a chancel, in chambers) for an Episcopal Church in Keswick, Virginia, whose Choir reads essentially like the other half of the



COURTESY MARTIN PASI

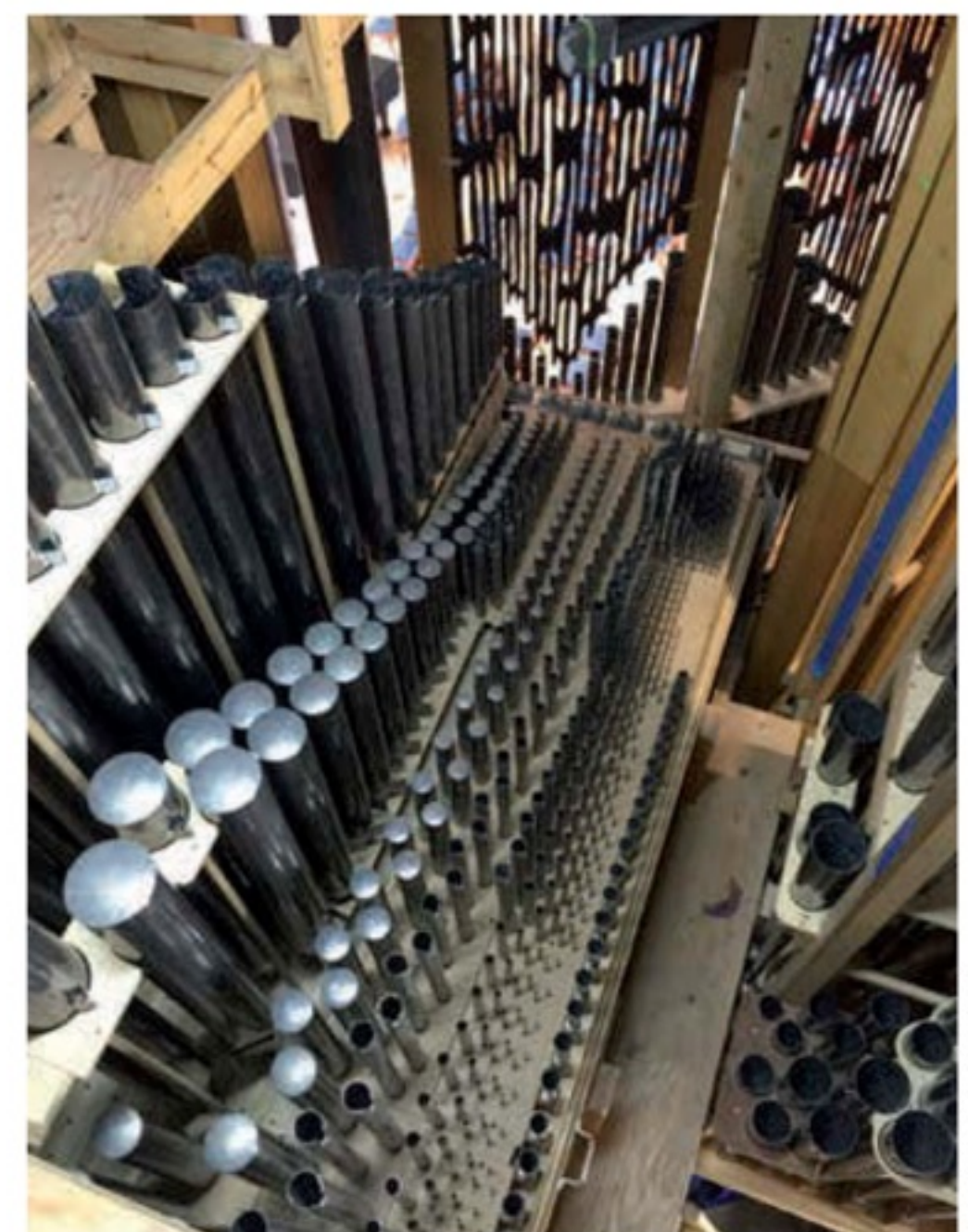
Great; Pasi building an entirely enclosed, electric-action (proportional control) for the Athenaeum of Ohio in Cincinnati; and Richards, Fowkes building a quarter-comma meantone organ for a side chapel at Trinity Wall Street.

And that's one slice of organ building, North American style, in the 21st century. ■

*Jonathan Ambrosino is a Boston-based tuner-technician, who works nationally as a consultant and tonal finisher. He has written for Choir & Organ since 1998.*

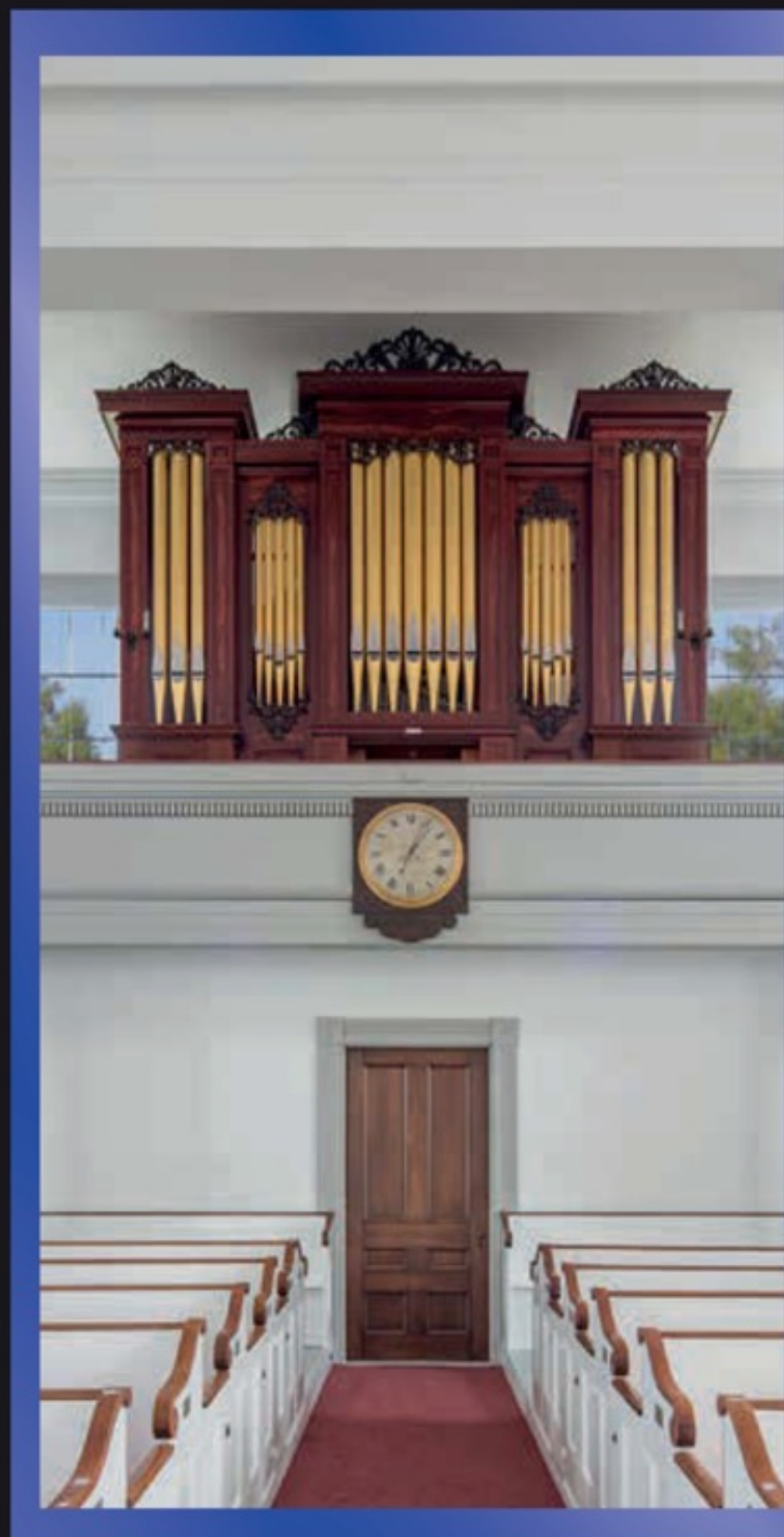
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Emma Wilde

## Light is Withheld

Text: Job 38: 4, 6-7, 15, abridged by Rebekah Dyer

**Emma Wilde** talks to Shirley Ratcliffe about her new work for unaccompanied SATB choir

‘I think I have always known that I wanted to work in music in some form or other, as it has always been a huge part of my life,’ says Emma Wilde. Composing happened gradually and evolved over time. ‘I remember being around five years old and watching the BBC Proms with my grandfather, and thinking that I would love to understand how the music was made. Probably it was then I realised I wanted to be a composer, although I didn’t really know what composing was, or that being a composer was a career option.’

Wilde used to make up tunes on her toy piano, although her first notated composition was for her GCSE music course. Always ambitious, she wrote a short work for symphony orchestra which was designed to be for the opening of the London Olympic Games in 2012. ‘My introductions to music were very much from an instrumental perspective. I began playing the guitar when I was eight, and later took up the clarinet as my main instrument when I was twelve. I spent my teenage years playing in orchestras and wind bands at the Oldham Music Centre, which made quite an impact on my compositional ambitions, as I always wanted to write for large ensembles and symphony orchestra.’

Manchester is Wilde’s home town. ‘I have always found it an inspirational place to live, artistically speaking, due to its great legacy in both popular and classical music. I was able to attend all sorts of musical events while growing up, which has led me to have an eclectic musical taste and openness to all musical genres.’ Studying with Camden Reeves for both her Master’s



JAMIE CHAPMAN

▲ Composer Emma Wilde says she has ‘an eclectic musical taste and openness to all musical genres’

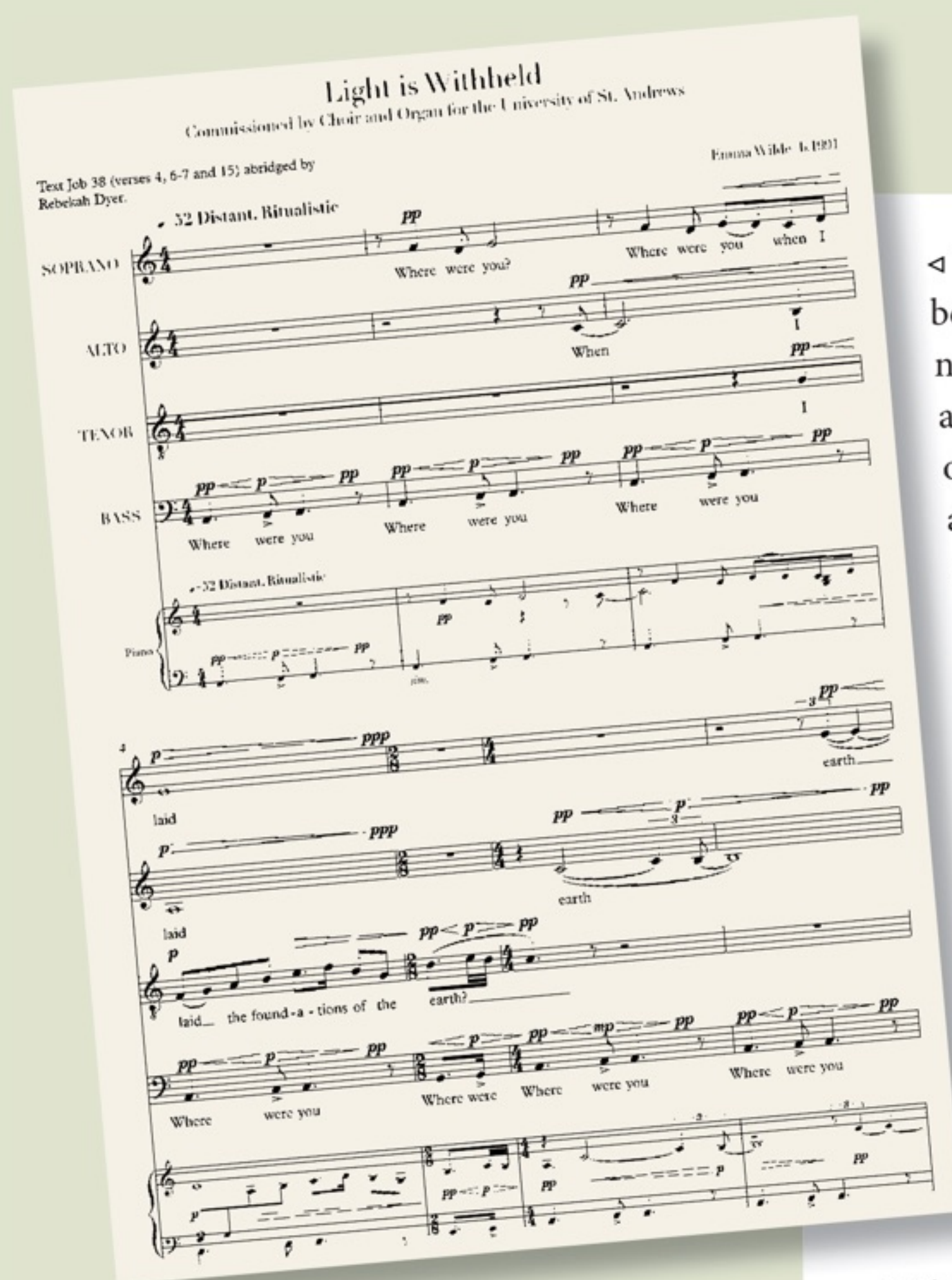
and PhD at the University of Manchester proved to be a vital learning curve for the aspiring young composer. ‘The main thing Camden instilled in me was the importance of technique. When I first started composing, I did it very intuitively, without planning or knowing where the work was going structurally, or even properly understanding the technicalities of the instruments or voices. Camden was very rigorous in setting tasks to address all these issues, and pointing me in the right

direction with regard to which composers and which scores I should study to help me solve certain compositional issues. During my PhD studies I spent a lot of time looking at the techniques of Elliot Carter and I learnt a lot from his music, some of which still has an influence on my latest pieces – although my music sounds nothing like his, nor do I want it to! I admire his music from a purely technical point of view.’

Living in Mexico at present is not surprisingly having an impact on how

▷





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The premiere of *Light is withheld* will take place on Friday 18 October during the St Andrews Voices festival. Full details tbc.

◁ Wilde's music is evolving: 'I have been exposed to new composers and new approaches to music-making, and have become inspired by a lot of Latin American composers such as Revueltas, Chávez, Márquez and Ginastera, in terms of orchestral colour and rhythmic techniques.' Volunteering to help with composition workshops in a rural school has had a noticeable effect on her: 'I noticed that the children approach music in a very natural and instinctive way, which has made me return to composing more intuitively. I have a greater sense of freedom, and have stopped becoming too wrapped up in the technical side of composition.'

Compared to Europeans, many contemporary Latin American composers focus more on rhythm, and this has led me to embrace more the rhythmic aspect of my own music.'

## 'I composed the piece in my Mexico apartment, where I watch spectacular sunrises and sunsets'

Wilde's C&O commission for the University of St Andrews was for a choral work. 'The rich culture and geography of Mexico – for example, the Mayan calendar, and nature and landscapes – has provided the impetus for much of my recent work,' she explains. 'I composed my commission *Light is Withheld* in my apartment in Morelia, where I am lucky to have a full panoramic view of the surrounding mountains and can watch a spectacular sunrise and sunset each day. I took the idea of a daily light cycle – light emerging, growing into full bloom and fading back into darkness – to inform the work's structure.'

Where did the idea for the text come from? 'As the piece will be premiered during St Andrews Voices Festival [in October], I was asked by the director to use a text that had some link to the Festival's theme of space, stars and sun. I worked with Rebekah Dyer, on the St Andrews TheoArtistry course, to find a suitable text and she suggested selections from Job 38, a

wonderfully lyrical, biblical text that makes reference to stars and light. I found the natural imagery of it particularly evocative, and knew I had found the right text for the work. I immediately started to imagine musical structures, textures and colours.'

'The work begins with the basses conjuring up the darkness of the night, with the other voice parts entering to give the impression of the beginning of dawn, while also reflecting the sentiment of the text – "Where were you when I laid the foundation of the earth?" The work grows in intensity, mirroring the increasing activeness of the text – "all the heavenly beings shouted for joy" – before we are left with glistening, distant sopranos and altos almost whispering "light" as the music fades away.'

The title *Light is Withheld* is a phrase from the text, explains Wilde: 'I found it the most striking, and it encapsulates all the ideas about light and nature I had when composing the work.' An impressive

photograph of a sunset at the front of her score was taken a couple of years ago during a visit by Wilde to the Mexican island of Cozumel. 'I thought this picture summed up the imagery and atmosphere I am trying to capture in the work, which is reflective and both simultaneously peaceful and invigorating, showing how Nature is both serene and peaceful.'

During 2017-18, Wilde took part in the London Symphony Orchestra's Panufnik Composers' scheme, and she feels that this has done much to further her career on many levels. 'Being able to compose my orchestral work *Tijax* and have it performed by the LSO in a workshop greatly improved my confidence in my composing and orchestrating skills, which led to many opportunities afterwards. My aim is to work primarily as a freelance composer alongside part-time academic teaching. I understand this can bring with it a great number of challenges and instability, which will require flexibility on my part.' ■



# INSIDE JOB

## St Salvator's Chapel Choir

The curious history of St Salvator's Chapel Choir can be traced back to the earliest decades of the University itself. St Salvator's College, then an independent entity within the University, was founded as the College of the Holy Saviour in 1450 by James Kennedy, Bishop of St Andrews. The structure of Kennedy's foundation allowed for six Arts students to act as choristers in the chapel, known as the 'Choristi Sanctiandree'.

### The Reformation took its toll on the chapel, whose statues and stained glass were destroyed

St Andrews, however, was the violent cradle of the Scottish Reformation; in 1559, the followers of John Knox, a St Andrews student who preached his first Protestant sermon in Holy Trinity Church, ransacked the 12th-century Cathedral (still the largest church ever constructed in Scotland). Fully 30 years earlier, Patrick Hamilton, considered the first martyr of the Scottish Reformation, had been burned at the stake outside St Salvator's College. The Reformation took its toll on the chapel, whose statues and stained glass were destroyed. It subsequently fell into disrepair. Following restoration in the 1680s and substantial changes in the 1760s, it was shared by the congregation of St Leonard's Church (originally part of St Leonard's College) and the University students, only regaining its status as the official chapel of the University in 1904.

For most of the 20th century the choir supported the single, Presbyterian, Sunday service in a comparatively informal manner. St Andrews's musical profile as a whole was dominated for 30 years by the colourful and gifted Vaughan Williams and Kodály pupil Cedric Thorpe Davie, who served first as master of music (including responsibility for music in the chapel) and later professor of music. It would be 2009, however, before circumstances allowed

the choir to be restructured in a manner more obviously analogous to its Oxbridge counterparts, with the appointment of Tom Wilkinson as the University's first full-time organist. The present choir, numbering around 30 students, is fully auditioned, with demand from auditionees throughout the UK growing significantly each year. The generosity of donors and the underpinning of a highly active culture of vocal pedagogy and performance within the University has allowed the choir to generate a profile which has garnered admirable attention from far afield: all members receive scholarships which allow them free weekly singing lessons and cover touring costs.

International appearances in the coming months include a concert at Aix-en-Provence Cathedral and the opening concert of Orgelfestival Holland in Alkmaar.

In addition to its three sung services each week (presently an ecumenical Sunday morning service and two Anglican

Evensongs) and annual international touring, the creation in 2015 of an in-house CD label with worldwide distribution, Sanctiandree Records, has allowed the choir to record a series of discs reflecting specific aspects of University culture on the one hand (for example the performance of folk songs at every graduation ceremony) and innovative research-led projects on the other. These have included Bach's influences in composing the Credo from his Mass in B minor (the disc features Bassani's *Credo in unum Deum* with Bach's accompanying intonation, and Caldara's *Suscepit Israel* with Bach's added violin parts) and the first studio recording of Sigismund von Neukomm's Requiem of 1815, composed for the 1815 Congress of Vienna and featuring the Wallace Collection performing on a variety of historic brass instruments.

Academic year 2019-20 sees Claire Innes-Hopkins assume the role of director of chapel music, with Tom Wilkinson returning from sabbatical to become associate lecturer and university organist.

*Chris Bragg, Concerts, Performance and Events Administrator, University of St Andrews*

▼ St Salvator's Chapel Choir in concert at La Madeleine, Paris



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... with snapshots of six by Stephen Pritchard





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- > Courses are listed alphabetically by country, with those in the USA listed by state.
- > Telephone numbers are given in their international form. Please add the relevant prefix to dial from your own country.
- > All courses listed include an element of performance and/or teaching as part of the final qualification. Joint Major (JM) means you can combine music with another subject in your degree course.
- > Where details are missing, please contact the institution or visit its website.

*Information is based on responses received from institutions. Every effort has been made to ensure accuracy, but Choir & Organ cannot be held responsible for out-of-date information and readers are advised to check with the institutions themselves.*

*Title page photos of (clockwise, from top left) Baylor School of Music, Baylor University, Texas, USA; University of Cambridge, UK; the Oxford course of Westminster Choir College of Rider University, New Jersey, USA; Royal College of Music (KMH), Stockholm, Sweden*

## AUSTRALIA

### AUSTRALIAN NATIONAL UNIVERSITY SCHOOL OF MUSIC

**Courses** B, M, D • P, Comp, ME, JM  
**Scholarships/bursaries** No  
**Choral conducting** Peter Tregear, Paul McMahon  
**Contact** Administrator, +61 2 6125 7979  
[som.admin.cass@anu.edu.au](mailto:som.admin.cass@anu.edu.au)  
<http://music.anu.edu.au>

### ELDER CONSERVATORIUM OF MUSIC

**Courses** B, M, D, Dip, C • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Carl Crossin\*, Christie Anderson, Richard Chew  
**Contact** Stephen Whittington, +61 8 8313 5995; +61 8 8303 3689; [music.international@adelaide.edu.au](mailto:music.international@adelaide.edu.au)  
[www.music.adelaide.edu.au](http://www.music.adelaide.edu.au)

### SYDNEY CONSERVATORIUM OF MUSIC

**Courses** B, M, D, Dip • P, ME, JM, EM  
**Scholarships/bursaries** Yes  
**Choral conducting** Imre Palló\*, Neil McEwan  
**Contact** Karol Foyle (u/g), Timothy Crowe (p/g), +61 2 9351 2222  
[con.info@sydney.edu.au](mailto:con.info@sydney.edu.au)  
[www.usyd.edu.au](http://www.usyd.edu.au)

### UNIVERSITY OF MELBOURNE

**Courses** M • P, ME, Comp, EM  
**Scholarships/bursaries** Yes  
**Choral conducting** Richard Gill, Stephen Grant, David Kram  
**Church music** John Griffiths  
**Contact** Andrew Hall, +61 3 9035 5511  
[ahal@unimelb.edu.au](mailto:ahal@unimelb.edu.au)  
[www.unimelb.edu.au](http://www.unimelb.edu.au)

### UNIVERSITY OF NEWCASTLE

**Courses** B  
**Choral conducting**  
**Contact** +61 2 4921 8900, [conservatorium@newcastle.edu.au](mailto:conservatorium@newcastle.edu.au)  
[www.newcastle.edu.au](http://www.newcastle.edu.au)

### UNIVERSITY OF SOUTHERN QUEENSLAND

**Courses** B • P  
**Scholarships/bursaries** Yes  
**Contact** +61 7 4631 5315  
[www.usq.edu.au/arts](http://www.usq.edu.au/arts)

### UNIVERSITY OF TASMANIA

**Courses** B  
**Choral conducting**  
[www.utas.edu.au](http://www.utas.edu.au)

### UNIVERSITY OF WESTERN AUSTRALIA

**Courses** B, M  
**Choral conducting**  
[www.uwa.edu.au/able/schools/conservatorium-of-music](http://www.uwa.edu.au/able/schools/conservatorium-of-music)

## AUSTRIA

### UNIVERSITÄT FÜR MUSIK UND DARSTELLEND KUNST

**Courses** M • P, CM  
**Contact** Anna Scheffl, +43 1 71155 7430  
[kamper@mdw.ac.at](mailto:kamper@mdw.ac.at)  
[www.mdw.ac.at](http://www.mdw.ac.at)

### UNIVERSITÄT MOZARTEUM SALZBURG

**Contact** Theresia Wohlgemuth-Girstenbrey +43 662 6198 0  
[theresia.wohlgemuth-girstenbrey@moz.ac.at](mailto:theresia.wohlgemuth-girstenbrey@moz.ac.at)  
[www.moz.ac.at](http://www.moz.ac.at)

## BELGIUM

### CONSERVATOIRE ROYAL DE BRUXELLES

**Choral conducting**  
 Charles Michiels  
**Contact** Roland Meschain, +32 2 500 87 17  
[secretariat@conservatoire.be](mailto:secretariat@conservatoire.be)  
[www.conservatoire.be](http://www.conservatoire.be)

### CONSERVATORIUM GENT

**Courses** B, M • P, ME, Comp  
**Choral conducting**  
 Marc De Smet\*  
**Contact** Kristien Heirman, +32 9 267 01 00  
[registrar@hogent.be](mailto:registrar@hogent.be)  
<http://cons.hogent.be>

### KONINKLIJK CONSERVATORIUM BRUSSEL

**Courses** B, M • P, ME, Comp  
**Contact** +32 2 213 41 21  
[kcb@kcb.be](mailto:kcb@kcb.be)  
[www.kcb.be](http://www.kcb.be)

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LEMMENSINSTITUUT  
LEUVEN CAMPUS**

**Courses** B, M • P, ME, Comp, EM  
**Scholarships/bursaries** No  
**Choral conducting** Erik Van Nevel, Kurt Bikkembergs  
**Contact** Kris Wittevrongel,  
+32 16 23 39 67  
[info.lemmens@luca-arts.be](mailto:info.lemmens@luca-arts.be)  
[www.lemmens.wenk.be](http://www.lemmens.wenk.be)

**CANADA**

**BRANDON UNIVERSITY  
SCHOOL OF MUSIC**

**Courses** B, M • P, ME, Comp  
**Choral conducting**  
Andrée Dagenais  
**Contact** Michael Kim,  
+1 204 728 9520  
[music@brandonu.ca](mailto:music@brandonu.ca)  
[www.brandonu.ca/music](http://www.brandonu.ca/music)

**EMMANUEL COLLEGE OF  
VICTORIA UNIVERSITY  
IN THE UNIVERSITY OF  
TORONTO**

**Courses** M, D, C  
**Scholarships/bursaries** Yes  
**Church music** Swee Hong Lim  
**Contact** Office of Admissions,  
+1 416 585 4454, [emmanuel.admissions@utoronto.ca](mailto:emmanuel.admissions@utoronto.ca)  
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**MCGILL UNIVERSITY –  
SCHULICH SCHOOL OF MUSIC**

**Courses** B, M, D •  
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**Choral studies**  
Jean-Sébastien Vallée  
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[www.mcgill.ca/music](http://www.mcgill.ca/music)

**MCMASTER UNIVERSITY**

**Courses** B, Dip • P, ME, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Tracy Wong  
**Contact** Rose Mannarino,  
+1 905 525 9140 ext 27671  
[sota@mcmaster.ca](mailto:sota@mcmaster.ca)  
<http://sota.mcmaster.ca>

**MEMORIAL UNIVERSITY OF  
NEWFOUNDLAND SCHOOL  
OF MUSIC**

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting**  
Douglas Dunsmore\*  
**Contact** T Gordon,  
+1 709 737 7486  
[music@mun.ca](mailto:music@mun.ca)  
[www.mun.ca/music](http://www.mun.ca/music)

**UNIVERSITÉ DE MONTRÉAL**

**Courses** B, M, D, Dip •  
P, EM, Comp  
**Contact** Jacques Boucher,  
+1 514 343 6427  
[musique@umontreal.ca](mailto:musique@umontreal.ca)  
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**UNIVERSITY OF ALBERTA**

**Courses** B, M, D • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Leonard Ratzlaff (co-ord)\*, Sara Brooks (v), Rob Curtis (v), Evelyn Grieger (v), Michael Zaugg (v)  
**Contact** Mary Ingraham,  
+1 780 492 0602 (u/g);  
+1 780 492 0603 (p/g)  
[music@ualberta.ca](mailto:music@ualberta.ca)  
[www.uofaweb.ualberta.ca/music](http://www.uofaweb.ualberta.ca/music)

**UNIVERSITY OF BRITISH  
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**Courses** B, M, D, Dip •  
P, ME, JM, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting**  
Graeme Langager\*  
**Contact** Rayne Graham,  
1 604 827 5502  
[music.advisor@ubc.ca](mailto:music.advisor@ubc.ca)  
<http://music.ubc.ca/graduate-studies>

**UNIVERSITY OF PRINCE  
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**Courses** B • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Sung Ha Shin-Bouey\*  
**Contact** Susan K Stensch,  
+1 902 566 0507  
[sstensch@upei.ca](mailto:sstensch@upei.ca)  
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Guest speakers are invited into the school several times every semester to take part in a special forum where developments in church music are discussed and debated. This forum complements a series of programmes offered on the study and performance of church music, including organ accompaniment for services, guitar skills, an introduction to Christian music ministry, music education in the church, the use of instruments in church and in-depth research into sacred choral music; the Master's programme consolidates preparation for leading music in worship, with modules about liturgical traditions, leadership in music ministry, business practices, resources, and a global perspective on congregational song.

Tutors include Dr Eric Wilson, Dr Stephen Gusukuma, Dr Brian Schmidt, Dr Lynne Gackle, Dr David Music and Dr Monique Ingalls. [www.baylor.edu](http://www.baylor.edu)



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Enrolment is limited to roughly 400 undergraduate and 50 graduate students – a number that is small enough to give ready access to instructors, yet large enough to have three choirs, a symphony orchestra, an opera programme and community music, chamber music, and jazz and contemporary music ensembles. Current BMus student Ian Fong says of Laurier: 'You get such an amazing experience and you get to work with some of the best instructors in their field. This was one of the best decisions I've made in my life. Not once have I regretted it, and I wake up every day excited to get to the faculty.' Faculty: Glen Carruthers (dean); Kimberly Barber (associate dean and voice); Kevin Swinden (associate dean and music theory). [www.wlu.ca](http://www.wlu.ca)

▼ Statue of Wilfrid Laurier on the University campus



### UNIVERSITY OF REGINA

**Courses** B, M • P, ME  
**Choral conducting** Aaron Mitchell\*, Lynn Channing (voice), Sophie Bouffard (voice)  
**Contact** Melanie Kemery, +1 306 585 4111  
[music@uregina.ca](mailto:music@uregina.ca)  
[www.uregina.ca](http://www.uregina.ca)

### UNIVERSITY OF TORONTO

**Courses** B, M, D, Dip, C • P, ME, Comp, CM (through Emmanuel College)  
**Scholarships/bursaries** Yes  
**Choral conducting** Hilary Apfelstadt\*, Lori-Anne Dolloff  
**Contact** Admissions & recruitment officer, +1 416 978 3740  
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### VICTORIA CONSERVATORY OF MUSIC / CAMOSUN COLLEGE

**Courses** Dip • P  
**Scholarships/bursaries** Yes  
**Choral conducting** Brian Wismath  
**Contact** David Visentin, +1 250 386 5311, ext. 3270  
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**Scholarships/bursaries** Yes  
**Choral conducting** Mark Vuorinen  
**Church music** Kate Steiner\*  
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**Courses** B, M, D • P, ME, Comp, EM  
**Choral conducting** Carsten Seyer-Hansen\*  
**Contact** Ulrik Spang-Hanssen, +45 7226 7443; +45 2021 3090,  
[ush@musikons.dk](mailto:ush@musikons.dk)  
[www.musikkons.dk](http://www.musikkons.dk)

### SYDDANSK MUSIKKONSERVATORIUM (ODENSE / ESBJERG)

**Courses** B, M, D, Dip, C • P, ME, EM  
**Choral conducting** Søren Birch, Alice Granum  
**Church music** Christian Blom Hansen, Kurt Levorsen, Søren Christian Vestergaard  
**Contact** +45 6311 9900  
[info@smks.dk](mailto:info@smks.dk)  
[www.smks.dk](http://www.smks.dk)

### FRANCE

### CNSMD DE PARIS

**Choral conducting** Alain Altinoglu, Pierre Calmelet, Louis-Marie Vigne  
**Contact** Anne Sylvie Faivre, +33 1 40 40 47 47  
[scolarite@cnsmdp.fr](mailto:scolarite@cnsmdp.fr)  
[www.cnsmdp.fr](http://www.cnsmdp.fr)

### UNIVERSITÉ DE PARIS- SORBONNE

**Courses** B, M, D • P, EM  
**Choral conducting** Students receive lessons in the conservatoires  
**Contact** Faculté de Musique et Musicologie, +33 1 40 46 22 11  
[paris-sorbonne@paris-sorbonne.fr](mailto:paris-sorbonne@paris-sorbonne.fr)  
[www.paris-sorbonne.fr](http://www.paris-sorbonne.fr)

#### KEY

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



## GERMANY

### HOCHSCHULE FÜR MUSIK UND THEATER HAMBURG

**Courses** B, M • P, ME, Comp, EM

**Scholarships/bursaries** Yes

**Choral conducting** Hannelotte Pardall, Cornelius Trantow

#### Church music

Martin Böcker, Pieter van Dijk, Sven Hiemke, Rainer-Michael Munz, Hannelotte Pardall, Hans-Jörg Possler

**Contact** Gabriele Bastians, +49 40 428 482 01, gabriele.bastians@hfmt.hamburg.de  
[www.hfmt-hamburg.de](http://www.hfmt-hamburg.de)

### HOCHSCHULE FÜR MUSIK UND DARSTELLEND KUNST FRANKFURT

**Courses** Dip • P, ME, CM, EM

#### Choral conducting

Rainer Bartl, Karl-Peter Chilla, Wojciech Rajski, Uwe Sandner, Wolfgang Schäfer, Andreas Scheidewind, Christoph Siebert, Joachim Siegel, Winfried Toll

**Contact** Albrecht Eitz, +49 69 154 007 256, Albrecht.Eitz@HfMDK-frankfurt.de  
[www.hfmdk-frankfurt.de](http://www.hfmdk-frankfurt.de)

### HOCHSCHULE FÜR MUSIK MAINZ

**Courses** B, M, D, Dip • P, ME

#### Choral conducting

Ralf Otto, Susanne Rohn

**Church music** Gerhard Gnann

**Contact** +49 6131 3928007, studienbuero-hfm@uni-mainz.de  
[www.musik.uni-mainz.de](http://www.musik.uni-mainz.de)

### STAATLICHE HOCHSCHULE FÜR MUSIK UND DARSTELLEND KUNST STUTT GART

**Courses** B, M • P, ME, CM, EM

#### Choral conducting

Per Borin\*, Alexander Burda, Andreas Gräse, Johannes Knecht, Benjamin Lack, Christof M Löser, Uwe Münch, Denis Rouger, Axel Ruoff, Christian Schmid, Salome Tendies, Richard Wien

**Contact** +49 711 212 4650  
birgit.aust@mh-stuttgart.de or  
diana.herter@mh-stuttgart.de  
[www.mh-stuttgart.de](http://www.mh-stuttgart.de)

## IRELAND

### DIT CONSERVATORY OF MUSIC AND DRAMA

**Courses** B, M, D • P, ME, Comp, EM

**Contact** +353 1 402 3000, conservatory@dit.ie  
[www.dit.ie](http://www.dit.ie)

## ITALY

### ACCADEMIA NAZIONALE DI SANTA CECILIA FONDAZIONE

**Contact** Angelica Suanno, +39 06 8024 2501  
didattica@santacecilia.it  
[www.santacecilia.it](http://www.santacecilia.it)

## NETHERLANDS

### AMSTERDAM CONSERVATORIUM

**Courses** B, M • CM

**Scholarships/bursaries** Yes

#### Choral conducting

Jos Vermunt

**Contact** +31 20 527 7710  
info@cva.ahk.nl  
[www.cva.ahk.nl](http://www.cva.ahk.nl)

### CODARTS – ROTTERDAM CLASSICAL MUSIC ACADEMY

**Courses** B, M • P, ME, Comp

**Scholarships/bursaries** Yes

#### Choral conducting

Wiecher Mandemaker

**Church music** Arie Hoek, Hans van Gelder

**Contact** Erik Zwiép, +31 10 217 1100  
codarts@codarts.nl  
[www.codarts.nl](http://www.codarts.nl)

## NEW ZEALAND

### UNIVERSITY OF CANTERBURY

**Courses** B, M, D, C • P, ME, Comp

**Scholarships/bursaries** No

**Head of Performance** Mark Menzies\*

**Contact** School of Music, +64 3 364 4411  
music@canterbury.ac.nz  
[www.music.canterbury.ac.nz](http://www.music.canterbury.ac.nz)

### SCHOOL OF MUSIC, THE UNIVERSITY OF AUCKLAND

**Courses** B, M, D, Dip, C • P, ME, Comp

**Scholarships/bursaries** Yes

#### Choral conducting

Karen Grylls\*

**Contact** Robert Constable, +64 9 3737 599  
info-music@auckland.ac.nz  
[www.creative.auckland.ac.nz](http://www.creative.auckland.ac.nz)

### UNIVERSITY OF OTAGO

**Courses** B, M, D, Dip • P, Comp

**Contact** +64 3 479 8885

music@otago.ac.nz  
[www.otago.ac.nz/music](http://www.otago.ac.nz/music)

## NORWAY

### NORWEGIAN ACADEMY OF MUSIC

**Courses** B, M, D, Dip • P, ME, Comp, CM

**Contact** +47 23 36 70 00  
mh@nmh.no  
[www.nmh.no](http://www.nmh.no)

## SOUTH AFRICA

### NELSON MANDELA UNIVERSITY

**Courses** B, M, D, Dip

#### Choral conducting

Junita van Dijk

**Contact** Prof. A. de Villiers, +27 41 504 2250  
music@mandela.ac.za  
[www.mandela.ac.za](http://www.mandela.ac.za)

### STELLENBOSCH UNIVERSITY DEPT OF MUSIC & KONSERVATORIUM

**Courses** B, M, D, Dip, C • P, ME, Comp, JM

**Scholarships/bursaries** Yes

#### Choral conducting

Martin Berger\*

**Church music** Mario Nell, Martin Berger

**Contact** Mario Nell, +27 21 808 2338  
mdn@sun.ac.za  
<http://academic.sun.ac.za/music>

### UNIVERSITY OF PRETORIA

**Courses** B, M, D • P, ME, Comp

#### Choral conducting

Richter Grimbeek\*, Muso Ndlovu

**Contact** WD Viljoen, +27 12 420 3111  
wim.viljoen@up.ac.za  
[www.up.ac.za](http://www.up.ac.za)

## SWEDEN

### ACADEMY OF MUSIC & DRAMA, UNIVERSITY OF GOTHENBURG

**Courses** B, M • P, ME, Comp,

**Scholarships/bursaries** No

#### Choral conducting

Gunno Palmquist\*, Jan Yngwe, Gunnar Eriksson, Anne Johansson

**Contact** +46 31 786 0000  
information@hsm.gu.se  
[www.hsm.gu.se](http://www.hsm.gu.se)

### ROYAL COLLEGE OF MUSIC, STOCKHOLM

**Courses** B, M, Dip • P, ME, Comp, EM

#### Choral conducting

Mats Nilsson, Lars-Ake Lewin

**Church music** Stefan

Thersta\*, Nils Larsson, Tomas Willstedt,

Jan Borjesson

**Contact** Anders Öman, +46 8 16 18 00 (study centre); +46 8 16 17 00  
antagningsinfo@kmh.se  
[www.kmh.se](http://www.kmh.se)

## SWITZERLAND

### CONSERVATOIRE DE MUSIQUE DE GENÈVE

**Courses** C

**Church music** Diego

Innocenzi

**Contact** +41 22 319 60 60  
cmg@cmg.ch  
[www.cmg.ch](http://www.cmg.ch)

#### KEY

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



**HOCHSCHULE FÜR MUSIK,  
MUSIK AKADEMIE BASEL**

**Courses** B, M • P, ME, Comp, EM

**Choral conducting** Raphael Immoosi

**Contact** +41 61 264 57 32  
hsm.mab@fhnw.ch  
www.hsm-basel.ch

**UNITED KINGDOM**

**ROYAL BIRMINGHAM  
CONSERVATOIRE**

**Courses** M, Dip, Advanced Dip • P

**Choral conducting** Paul Spicer, Paul Wingfield (head of vocal studies)

**Contact**  
conservatoire@bcu.ac.uk  
www.bcu.ac.uk

**ROYAL ACADEMY OF MUSIC**

**Courses** B, M, D, Dip • P, ME, Comp, EM

**Scholarships/bursaries** Yes  
**Choral conducting** Patrick Russill\*, Paul Brough (technique and interpretation), Cathal Garvey (baton technique), Alexander Ashworth (vocal technique), Ruth Byrchmore (aural skills), Sian Edwards (symphonic repertoire and skills), Esther Jones (pedagogy), Roland Börger (v), David Hill (v), James O'Donnell (v)

**Contact** Sam Batchelor  
+44 20 7873 7405  
choral.conducting@ram.ac.uk  
www.ram.ac.uk

**ROYAL HOLLOWAY,  
UNIVERSITY OF LONDON**

**Courses** B • P, JM, Comp

**Choral conducting and Church music** Rupert Gough

**Contact** Rupert Gough  
+44 1784 443532  
music@rhul.ac.uk  
www.rhul.ac.uk

**ROYAL NORTHERN COLLEGE  
OF MUSIC**

**Courses** M • P, ME, Comp, EM  
**Scholarships/bursaries** Yes

**Choral conducting** Mark Heron, Clark Rundell

**Contact** +44 161 907 5305  
sks@rncm.ac.uk  
www.rncm.ac.uk

**ROYAL WELSH COLLEGE  
OF MUSIC & DRAMA**

**Courses** B, M, Dip • Comp, EM  
**Scholarships/bursaries** Yes

**Choral conducting** Kevin Price

**Contact** Marketing Dept,  
+44 29 2039 1386  
admissions@rwcmd.ac.uk  
www.rwcmd.ac.uk

**UNIVERSITY OF BRISTOL**

**Courses** B, M, D • P, Comp,  
**Scholarships/bursaries** Yes  
**Choral conducting & church music**

David Bednall (v)  
**Contact** Margaret Peirson or Megan Holmes,  
+44 117 331 4044  
music-resources@bris.ac.uk  
www.bris.ac.uk/music

**UNIVERSITY OF CAMBRIDGE**

**Courses** M • P, ME, Comp, EM  
**Scholarships/bursaries** Yes

**Choral conducting** Stephen Cleobury, Stephen Layton, Graham Ross, Geoffrey Webber, Mark Williams

**Church music** Lynn Alcantara, Jeremy Begbie, Roger Bowers, Martin Ennis\*, Sarah MacDonald, Andrew Nethsingha, Edward Wickham, Silas Wollston  
**Contact** Libby Jones,  
+44 1223 767883  
dcmusic@mus.cam.ac.uk  
www.mus.cam.ac.uk

**UNIVERSITY OF DURHAM**

**Courses** B, M, D • CM, Comp, JM

**Contact** Joyce Dent,

+44 191 334 3140  
joyce.dent@durham.ac.uk  
www.dur.ac.uk

**UNIVERSITY OF EDINBURGH**

**Courses** B, M • P

**Contact** +44 131 650 1000  
music@ed.ac.uk  
www.ed.ac.uk

**UNIVERSITY OF  
HUDDERSFIELD**

**Courses** B, M, D • P, ME, Comp, EM, JM

**Scholarships/bursaries** Yes  
**Choral conducting** John Bryan, Lisa Colton

**Church music** Lisa Colton  
**Contact** +44 1484 472004  
musicadmissions@hud.ac.uk  
www.hud.ac.uk

**UNIVERSITY OF OXFORD**

**Courses** B • Comp, CM  
**Choral conducting** Steven Grahl

**Contact** Alec Sims,  
+44 1865 276125  
academic.admin@music.ox.ac.uk  
www.music.ox.ac.uk

**UNIVERSITY OF YORK**

**Contact** +44 1904 432446  
music@york.ac.uk  
www.york.ac.uk

**UNITED STATES**

**ALABAMA**

**SAMFORD UNIVERSITY  
DIVISION OF MUSIC**

**Courses** B, M • P, ME, Comp, JM  
**Scholarships/bursaries** Yes

**Choral conducting** Philip Copeland\*, Sharon Leding Lawhon, Kristin Kenning, W. Randall

**Church music** Eric Mathis, Terry Taylor  
**Contact** Kathryn L Fouse  
+1 205 726 2489  
klfouse@samford.edu  
http://arts.samford.edu/music

**ARIZONA**

**ARIZONA STATE UNIVERSITY  
– KATHERINE K HERBERGER  
INSTITUTE FOR DESIGN AND  
THE ARTS**

**Courses** B, M, D • P, ME  
**Scholarships/bursaries** Yes  
**Choral conducting** David Schildkret\*

**Contact** School of Music  
Admissions +1 480 965 5069  
musicadmissions@asu.edu  
http://music.asu.edu

**NORTHERN ARIZONA  
UNIVERSITY**

**Courses** B, M • P, ME, Comp, JM  
**Choral conducting** Edith Copley, Ryan Holder

**Contact** +1 928 523 3731  
music@nau.edu  
www.cal.nau.edu/music

**ARKANSAS**

**HENDERSON STATE  
UNIVERSITY**

**Courses** B • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Kevin Coker

**Contact** Bill Higgins,  
+1 870 230 5019  
higginb@hsu.edu  
www.hsu.edu/music

**UNIVERSITY OF CENTRAL  
ARKANSAS**

**Courses** B, M • P, ME, JM  
**Choral conducting** John Erwin

**Contact** Kathy Felkins,  
+1 501 450 5000  
kfelkins@uca.edu  
www.uca.edu/music

**CALIFORNIA**

**BIOLA UNIVERSITY  
CONSERVATORY OF MUSIC**

**Courses** B • P, ME, Comp, CM  
**Choral conducting** Shawna Stewart

**Contact** +1 562 903 4892  
music@biola.edu  
www.biola.edu/music

**KEY**

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



### CALIFORNIA INSTITUTE OF THE ARTS (CALARTS)

**Courses** B, M, Dip • P, JM, EM  
**Choral conducting** Kate Conklin  
**Contact** 24700 McBean Parkway, Valencia, CA 91355  
**Tel** +1 661 255 1050  
[admissions@calarts.edu](mailto:admissions@calarts.edu)  
[www.calarts.edu](http://www.calarts.edu)

### CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

**Courses** B • P, ME, JM  
**Choral conducting** Iris S Levine\*, Susan Burns (voice), Niké St Clair  
**Contact** Iris S Levine, +1 909 869 4566  
[ilevine@csupomona.edu](mailto:ilevine@csupomona.edu)  
[www.class.csupomona.edu/mu](http://www.class.csupomona.edu/mu)

### CALIFORNIA STATE UNIVERSITY, FRESNO

**Courses** B, M • P, ME, Comp  
**Contact** +1 559 278 4240  
[admissions@csufresno.edu](mailto:admissions@csufresno.edu)  
[www.csufresno.edu](http://www.csufresno.edu)

### CALIFORNIA STATE UNIVERSITY, FULLERTON

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Robert M Istad\*  
**Contact** +1 657 278 3511  
[musicinfo@fullerton.edu](mailto:musicinfo@fullerton.edu)  
[www.fullerton.edu/arts/music](http://www.fullerton.edu/arts/music)

### FRESNO PACIFIC UNIVERSITY

**Courses** B • P, ME, Comp, CM  
**Scholarships/bursaries** Yes  
**Choral conducting** Zachary Durlam\*  
**Contact** +1 559 453 2000  
[music@fresno.edu](mailto:music@fresno.edu)  
[www.fresno.edu](http://www.fresno.edu)

### SAN FRANCISCO CONSERVATORY OF MUSIC

**Courses** B, M, Dip • P, Comp, EM  
**Scholarships/bursaries** Yes  
**Contact** Alexander Brose, +1 415 864 7326  
[awb@sfcmm.edu](mailto:awb@sfcmm.edu)  
[www.sfcmm.edu](http://www.sfcmm.edu)

### SAN JOSÉ STATE UNIVERSITY

**Courses** B • P, ME, Comp  
**Contact** +1 408 924 1000,  
[poweringmusic@sjsu.edu](mailto:poweringmusic@sjsu.edu)  
[www.sjsu.edu/humanitiesandarts](http://www.sjsu.edu/humanitiesandarts)

### UNIVERSITY OF REDLANDS

**Courses** B, M, Dip • P, JM, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Nicholle Andrews\*, Joseph Modica  
**Contact** Brad Andrews, +1 909 748 8014  
[music@redlands.edu](mailto:music@redlands.edu)  
[www.redlands.edu/music](http://www.redlands.edu/music)

### UNIVERSITY OF SOUTHERN CALIFORNIA, THORNTON SCHOOL OF MUSIC

**Courses** B, M, D • P, ME, EM  
**Choral & Sacred Music** Suzi Digby, Cristian Grases, Mary Mattei, Jo-Michael Scheibe\*, Tram Sparks, Nick Strimple, Lisa Sylvester, Ladd Thomas  
**Contact** Choral Dept +1 213 821 5756, [uschoral@usc.edu](mailto:uschoral@usc.edu); Admissions +1 213 740 8986, [uscmusic@usc.edu](mailto:uscmusic@usc.edu)  
<https://music.usc.edu>

### BOULDER COLLEGE OF MUSIC, UNIVERSITY OF COLORADO

**Courses** B, M, D • P, ME, Comp, EM  
**Scholarships/bursaries** Yes  
**Choral conducting** Gregory Gentry\*, Jeffrey Gemmell  
**Contact** +1 303 492 6352(u/g); +1 303 492 2207 (p/g)  
[ugradmus@colorado.edu](mailto:ugradmus@colorado.edu);  
[gradmusc@colorado.edu](mailto:gradmusc@colorado.edu)  
[www.colorado.edu/music](http://www.colorado.edu/music)

### CONNECTICUT

### HARTT SCHOOL, UNIVERSITY OF HARTFORD

**Courses** B, M, D, Dip, C • P, ME, Comp, EM, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Edward Bolkovac\*, Colin Britt, Carolina Flores

## Stellenbosch University, South Africa

Undergraduate, Master and PhD Choral Conducting, Advanced Diploma in Church Music; BMus Honours

Choral singing is South Africa's most popular form of cultural expression. For most children and adolescents, choral singing in schools is their first encounter with classical music. Many learners have been encouraged by their conductors either to adopt an instrument or further develop their singing voice. It is this motivation that inspires the study of music at Stellenbosch University, set in the beautiful winelands of the Western Cape – one of the few South African universities that offers a full academic programme in choral conducting. Apart from the practical training of young conductors, teachers and singers, the music department – the oldest institution of its kind in South Africa – endeavours to pioneer a process of music-making and research into the nation's multi-ethnic society. Students can apply to study choral conducting on all undergraduate programme levels, Master's or PhD.

Church music is also offered as a component in the Diploma and Advanced Diploma in Practical Music-Making, taught by Dr Mario Nell and Martin Berger, who also conducts Stellenbosch University Chamber Choir, an ensemble seen as a leading example of the diversity found at the university. Members share their skills with those who have not had access to formal choral education through workshops, masterclasses and recordings. After 11 years as director of music at St Kilan's Cathedral in Würzburg and professor in choral conducting, Martin Berger left Germany for Stellenbosch in 2013, where he has restructured the music department's conducting programmes and choirs.  
[www.sun.ac.za/english](http://www.sun.ac.za/english)



ANDREDEWET

#### KEY

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



## Royal College of Music, Stockholm (KMH), Sweden

Bachelor/Master in Choral Conducting;  
Master in Church Music

More than 600,000 Swedes enjoy choral singing, which the Royal College of Music, Stockholm describes as one of Sweden's biggest movements, requiring a growing number of trained conductors and choir trainers. With this in mind, the college's Bachelor programme in Choir Conducting and its Master's in Church Music offer, its says, 'a solid foundation to work in national and international music life as a choral conductor.'

Experienced guiding by some of the country's leading performers is a key attraction. Mats Nilsson, professor in choral conducting, says: 'The most valuable part of the choral conducting courses, both Master and Bachelor, is the podium time with KMH Vocal Ensemble, a professional consort of 12 singers, drawn mainly from the Swedish Radio Choir and Eric Ericson Chamber Choir.' That, and surely the opportunity to study in one of the most attractive cities in Scandinavia, home to a music college founded in 1771 and today housed in a modern campus. Ear training, form analysis, and coaching in harmony and counterpoint are included in the programmes which are intended to develop artistic and technical ability, to provide a wide knowledge of the repertoire and to deepen artistic insight. For admission to the programme, candidates take entrance examinations in which they must demonstrate high artistic and technical skills in their chosen specialist area. And a good knowledge of Swedish is essential.

Tutors: Professor Mats Nilsson, Professor Fredrik Malmberg.  
[www.kmh.se](http://www.kmh.se)



COURTESY KMH STOCKHOLM

**Contact** Lynn Johnson,  
+1 860 768 4454  
[harttadm@hartford.edu](mailto:harttadm@hartford.edu)  
[www.hartford.edu/hartt](http://www.hartford.edu/hartt)

### YALE INSTITUTE OF SACRED MUSIC

**Courses** M, D, Dip • P, CM, EM, JM  
**Choral conducting** Marguerite L Brooks\*, David Hill, Masaaki Suzuki, Jeffrey Douma  
**Contact** +1 203 432 9753  
[derek.greten-harrison@yale.edu](mailto:derek.greten-harrison@yale.edu)  
<http://ism.yale.edu>

### DELAWARE

#### UNIVERSITY OF DELAWARE

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Paul D Head, Robert Brandt, Melanie DeMent, Marie Robinson, Blake Smith  
**Church music** David Herman  
**Contact** Mary Dunnack,  
+1 302 831 2577  
[mdunnack@udel.edu](mailto:mdunnack@udel.edu)  
[www.music.udel.edu](http://www.music.udel.edu)

### FLORIDA

#### FLORIDA STATE UNIVERSITY

**Courses** B, M, D • P, ME, Comp, CM, JM, EM  
**Scholarships/bursaries** Yes  
**Choral conducting** André Thomas\*, Judy Bowers, Kevin Fenton, Kimberly Van Weelden  
**Church music** Wanda Brister-Rachwal  
**Contact** +1 850 644 6102  
[musicadmissions@fsu.edu](mailto:musicadmissions@fsu.edu)  
<http://music.fsu.edu>

#### STETSON UNIVERSITY SCHOOL OF MUSIC

**Courses** B • P, ME, Comp, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Timothy Peter\*, Andrew Larson  
**Church music** Boyd Jones  
**Contact** Jean O West, dean,  
+1 386 822 8960  
[jwest@stetson.edu](mailto:jwest@stetson.edu)  
[www.stetson.edu/music](http://www.stetson.edu/music)

#### UNIVERSITY OF MIAMI - FROST SCHOOL OF MUSIC

**Courses** M, D  
**Scholarships/bursaries** Yes  
**Choral conducting** Corin Overland (v)  
**Contact** +1 305 284 2241  
[admission.music@miami.edu](mailto:admission.music@miami.edu)  
[www.frost.miami.edu](http://www.frost.miami.edu)

#### UNIVERSITY OF SOUTH FLORIDA

**Courses** B, M, D, C • P, ME, Comp  
**Choral conducting** Robert Summer\*, Richard Zielinski  
**Contact** School of Music,  
4202 E Fowler Ave FAH 110,  
Tampa, FL 33620  
**Tel** +1 813 974 2311  
[wphayden@arts.usf.edu](mailto:wphayden@arts.usf.edu)  
<http://music.arts.usf.edu>

### GEORGIA

#### AGNES SCOTT COLLEGE

**Courses** B • P, Comp, EM, JM  
**Contact** Pamela Simmons,  
+1 800 868 8602, +1 404 471  
6000, [tlaird@agnesscott.edu](mailto:tlaird@agnesscott.edu)  
[www.agnesscott.edu](http://www.agnesscott.edu)

#### COLUMBUS STATE UNIVERSITY - SCHWOB SCHOOL OF MUSIC

**Courses** B, M, Dip • P, ME  
**Choral conducting** Constantina Tsolainou\*  
**Contact** Regina Bloodsaw,  
+1 706 507 8800  
[schwobmusic@columbusstate.edu](mailto:schwobmusic@columbusstate.edu)  
<http://music.columbusstate.edu>

#### GEORGIA STATE UNIVERSITY

**Courses** B, M, C • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Deanna Joseph\*  
**Contact** Deanna Joseph,  
+1 404 413 5900  
[music@gsu.edu](mailto:music@gsu.edu)  
[www.music.gsu.edu](http://www.music.gsu.edu)

#### KEY

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



### **HUGH HODGSON SCHOOL OF MUSIC, UNIVERSITY OF GEORGIA**

**Courses** B, M, D • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting**  
 Mitos Andaya, Daniel Bara  
**Contact** Suzanne Caruso,  
 +1 706 542 3000  
[scaruso@uga.edu](mailto:scaruso@uga.edu)  
[www.uga.edu](http://www.uga.edu)

### **MERCER UNIVERSITY – TOWNSEND SCHOOL OF MUSIC**

**Courses** B, M • P, ME, Comp  
**Choral conducting**  
 Stanley L Roberts\*, Martha Malone (director of vocal studies), Richard Kosowski  
**Contact** Patty Crocker,  
 +1 478 301 2748  
[crocker\\_pc@mercer.edu](mailto:crocker_pc@mercer.edu)  
[www.mercer.edu/music](http://www.mercer.edu/music)

### **IDAHO**

### **BRIGHAM YOUNG UNIVERSITY – IDAHO**

**Courses** B, M • P, Comp, EM  
**Choral** Randall Kempton  
**Contact** +1 208 496 4951  
[music@byui.edu](mailto:music@byui.edu)  
<http://home.byu.edu/home>

### **COLLEGE OF IDAHO**

**Courses** B, C • P, ME  
**Choral conducting** Brent Wells  
**Contact** Paul Moulton,  
 +1 208 459 5217  
[pmoulton@collegeofidaho.edu](mailto:pmoulton@collegeofidaho.edu)  
[www.collegeofidaho.edu/academics/music](http://www.collegeofidaho.edu/academics/music)

### **ILLINOIS**

### **BIENEN SCHOOL OF MUSIC AT NORTHWESTERN UNIVERSITY**

**Courses** M, D • P, ME  
**Scholarships/bursaries** Yes  
**Choral conducting** Robert Harris\*, Amy Weller Goodman  
**Contact** Ryan O'Mealey,  
 +1 847 491 7575  
[r-omealey@northwestern.edu](mailto:r-omealey@northwestern.edu)  
[www.music.northwestern.edu](http://www.music.northwestern.edu)

### **MOODY BIBLE INSTITUTE**

**Courses** B • P, Comp  
**Scholarships/bursaries**  
 Full tuition for all undergrad students; additional music scholarships available in senior year of study)  
**Choral conducting** Xiangtang Hong  
**Church music** Faculty members  
**Contact** Dr Brian Lee,  
[brian.lee@moody.edu](mailto:brian.lee@moody.edu),  
[musicdept@moody.edu](mailto:musicdept@moody.edu)  
[www.moody.edu/music](http://www.moody.edu/music)

### **NORTHERN ILLINOIS UNIVERSITY**

**Courses** B, M, C • P, ME, Comp, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Eric A Johnson\*, Mary Lynn Doherty  
**Contact** Lynn Slater,  
 +1 815 753 1551  
[lslater@niu.edu](mailto:lslater@niu.edu)  
[www.niu.edu/music](http://www.niu.edu/music)

### **SOUTHERN ILLINOIS UNIVERSITY EDWARDSVILLE**

**Courses** B, M • P, ME  
**Choral conducting** Joel Knapp\*, Chris Eubank, Marc Schapman, John Bell  
**Contact** Joel Knapp,  
 +1 618 650 2024; +1 618 650 3900, [jknapp@siue.edu](mailto:jknapp@siue.edu)  
[www.siue.edu](http://www.siue.edu)

### **UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN**

**Courses** B, M, D • P, ME, Comp  
**Choral conducting**  
 Fred Stoltzfus\*, Chester Alwes  
**Contact** Dana Robinson,  
 +1 217 333 2620  
[dmrobsn@illinois.edu](mailto:dmrobsn@illinois.edu)  
[www.music.uiuc.edu](http://www.music.uiuc.edu)

### **INDIANA**

### **DEPAUW UNIVERSITY**

**Courses** B • P, ME, JM  
**Scholarships/bursaries** Yes  
**Choral conducting**

Kerry Jennings (voice area coordinator), Eric Schmidt (choral director)  
**Contact** George Palton,  
 associate director of music admission, +1 765 658 4118  
[georgepalton@depauw.edu](mailto:georgepalton@depauw.edu)  
[www.music.depauw.edu](http://www.music.depauw.edu)

### **INDIANA UNIVERSITY – JACOBS SCHOOL OF MUSIC**

**Courses** B, M, D • P, ME, Comp, EM  
**Scholarships/bursaries** Yes  
**Choral conducting**  
 William Gray, John Poole, Gwyn Richards, Michael Schwartzkopf, Carmen Téllez  
**Contact** +1 812 855 1583  
[musicadm@indiana.edu](mailto:musicadm@indiana.edu)  
[www.music.indiana.edu](http://www.music.indiana.edu)

### **UNIVERSITY OF EVANSVILLE**

**Courses** B • P, ME  
**Scholarships/bursaries** Yes  
**Choral conducting**  
 Dennis Malfatti\*  
**Contact** Eva Key,  
 +1 812 488 2754  
[music@evansville.edu](mailto:music@evansville.edu)  
<http://music.evansville.edu>

### **IOWA**

### **DORDT COLLEGE**

**Courses** B • P, ME, CM, JM  
**Choral conducting**  
 Ryan Smit  
**Church music** John MacInnis\*  
**Contact** John MacInnis  
 +1 800 343 6738  
[admissions@dordt.edu](mailto:admissions@dordt.edu)  
[www.dordt.edu](http://www.dordt.edu)

### **UNIVERSITY OF IOWA**

**Courses** B, M, D • P, CM, JM, EM  
**Scholarships/bursaries** Yes  
**Choral conducting** Timothy Stalter\*, David Puderbaugh  
**Contact** Gregory Hand,  
 +1 319 335 1630  
[gregory-hand@uiowa.edu](mailto:gregory-hand@uiowa.edu)  
[www.uiowa.edu/~music](http://www.uiowa.edu/~music)

### **KANSAS**

### **KANSAS STATE UNIVERSITY**

**Courses** B, M • P, ME, Comp, JM  
**Scholarships/bursaries** Yes  
**Choral conducting**  
 Joshua Oppenheim\*, Julie Yu\*, Reg Pittman (voice chair)  
**Contact** Julie Yu,  
 +1 785 532 3800  
[julieyu@ksu.edu](mailto:julieyu@ksu.edu)  
[www.k-state.edu/music](http://www.k-state.edu/music)

### **LOUISIANA**

### **LOYOLA UNIVERSITY NEW ORLEANS – COLLEGE OF MUSIC AND FINE ARTS**

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting**  
 Meg Hulley Frazier\*  
**Contact** Allyson Halperin,  
 +1 504 865 3037  
[admit@loyno.edu](mailto:admit@loyno.edu)  
[www.cmfa.loyno.edu](http://www.cmfa.loyno.edu)

### **MARYLAND**

### **PEABODY CONSERVATORY OF THE JOHNS HOPKINS UNIVERSITY**

**Courses** B, M, D, Dip • P, ME, EM  
**Scholarships/bursaries** Yes  
**Choral conducting**  
 Edward Polochick\*, Robert Muckenfuss (vocal coach)  
**Church music** John Walker  
**Contact** Donald Sutherland,  
 +1 410 234 4681  
[dsuther1@jhem.jhmi.edu](mailto:dsuther1@jhem.jhmi.edu)  
[www.peabody.jhu.edu/organ](http://www.peabody.jhu.edu/organ)

### **MASSACHUSETTS**

### **BOSTON CONSERVATORY**

**Courses** B, M, Dip, C • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** George Case\*, William Cutter, Patty Thom (chair, voice faculty)

#### **KEY**

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



**Contact** Andrew Tremblay,  
+1 617 536 6340  
[music@bostonconservatory.edu](mailto:music@bostonconservatory.edu)  
[www.bostonconservatory.edu](http://www.bostonconservatory.edu)

#### **LONGY SCHOOL OF MUSIC**

**Courses** M, Dip, C • P, Comp, EM  
**Scholarships/bursaries** Yes  
**Contact** Alex Powell,  
+1 617 876 0956 ext 1521  
[admission@longy.edu](mailto:admission@longy.edu)  
[www.longy.edu](http://www.longy.edu)

#### **NEW ENGLAND CONSERVATORY**

**Courses** M, Dip • P, Comp, CM  
**Scholarships/bursaries** Yes  
**Choral conducting** Erica Washburn\*, Jonathan Richter  
**Contact** Alex Powell,  
+1 617 585 1101  
[admissions@necmusic.edu](mailto:admissions@necmusic.edu)  
[www.necmusic.edu](http://www.necmusic.edu)

#### **WILLIAMS COLLEGE DEPARTMENT OF MUSIC**

**Courses** B • P, Comp  
**Choral conducting** Bradley Wells\*, Erin Nafziger, Keith Kibler, Kerry Ryer-Parke, Marlene Walt  
**Contact** W Anthony Sheppard,  
+1 413 597 2127  
[w.anthony.sheppard@williams.edu](mailto:w.anthony.sheppard@williams.edu)  
<http://music.williams.edu>

#### **MICHIGAN**

##### **ALMA COLLEGE**

**Courses** B • P, ME  
**Choral conducting** Will Nichols\*  
**Contact** Ray Riley,  
+1 989 463 7111  
[rileyr@alma.edu](mailto:rileyr@alma.edu)  
[www.alma.edu](http://www.alma.edu)

##### **CENTRAL MICHIGAN UNIVERSITY**

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Amon Eady, Alan Gumm; (voice)

Tracy Watson, Eric Hoy Tucker, Amanda Pabyan, Deborah Mayer, Paul Bodine Smith  
**Contact** Randi L'Hommedieu,  
+1 989 774 4000  
[lhomm1r@cmich.edu](mailto:lhomm1r@cmich.edu)  
[www.mus.cmich.edu](http://www.mus.cmich.edu)

##### **MICHIGAN STATE UNIVERSITY COLLEGE OF MUSIC**

**Courses** B, M, D • P, ME, Comp, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** David Rayl\*, Jonathan Reed, Sandra Snow  
**Contact** John Martin,  
+1 517 353 5340  
[admissions@music.msu.edu](mailto:admissions@music.msu.edu)  
[www.music.msu.edu](http://www.music.msu.edu)

##### **UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC, THEATRE & DANCE**

**Courses** B, M, D • P, ME, CM  
**Choral conducting** Jerry Blackstone\*, Eugene Rodgers  
**Church music** Marilyn Mason (co-chair), James Kibbie (co-chair), Michele Johns  
**Contact** +1 734 764 0583  
[smtad.admissions@umich.edu](mailto:smtad.admissions@umich.edu)  
[www.music.umich.edu](http://www.music.umich.edu)

#### **MINNESOTA**

##### **ST OLAF COLLEGE**

**Courses** B • P, ME, Comp, CM, Elective Studies  
**Scholarships/bursaries** Yes  
**Choral conducting** Anton Armstrong, Tesfa Wondemagegnehu, James Bobb, Therees Hibbard  
**Church music** James Bobb, Catherine Rodland  
**Contact** Justin Merritt,  
+1 507 786 3180  
[merritt@stolaf.edu](mailto:merritt@stolaf.edu)  
[www.stolaf.edu](http://www.stolaf.edu)

##### **UNIVERSITY OF MINNESOTA**

**Courses** B, M, D • P, ME, Comp, EM, JM  
**Choral conducting** Kathy Saltzman Romey\*, Matthew Mehaffey

**Contact** +1 612 624 5740  
[mus-ppr@umn.edu](mailto:mus-ppr@umn.edu)  
[www.music.umn.edu](http://www.music.umn.edu)

#### **MONTANA**

##### **UNIVERSITY OF MONTANA**

**Courses** B, M • P, ME, Comp, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Coreen Duffy  
**Church music** Nancy Cooper\*  
**Contact** Nancy Cooper,  
+1 406 243 6880  
[griz.music@umontana.edu](mailto:griz.music@umontana.edu)  
[www.umt.edu/music](http://www.umt.edu/music)

#### **NEBRASKA**

##### **UNIVERSITY OF NEBRASKA AT OMAHA**

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Matthew C Harden\*  
**Contact** Shellie M Harden,  
+1 402 554 2800  
[sharden@unomaha.edu](mailto:sharden@unomaha.edu)  
[www.uomaha.edu](http://www.uomaha.edu)

##### **UNIVERSITY OF NEBRASKA - LINCOLN**

**Courses** B, M, D • P, ME, Comp, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Peter A Eklund\*, Therees T Hibbard, Rhonda V Fuelberth, John Richmond, Kate Butler (head of voice)  
**Church music** James Johnson  
**Contact** Peter A Eklund,  
+1 402 472 7211, +1 402 472 6845  
[peklund1@unl.edu](mailto:peklund1@unl.edu)  
[www.unl.edu](http://www.unl.edu)

#### **NEW JERSEY**

##### **MASON GROSS SCHOOL OF THE ARTS, RUTGERS UNIVERSITY**

**Courses** B, M, D • P, ME, Comp

**Choral conducting** Patrick Gardner\*, Barbara Retzko, Shannon Chase  
**Contact** Lois Fromer,  
+1 732 445 4636  
[lfromer@rci.rutgers.edu](mailto:lfromer@rci.rutgers.edu)  
[www.masongross.rutgers.edu](http://www.masongross.rutgers.edu)

##### **WESTMINSTER CHOIR COLLEGE OF RIDER UNIVERSITY**

**Courses** B, M • P, ME, Comp, CM  
**Scholarships/bursaries** Yes  
**Choral conducting** Joe Miller\*, James Jordan, Andrew Megill, Amanda Quist  
**Church music** Steve Pilkington, Gordon Graham, Kathleen Ebling Shaw  
**Contact** Katherine Shields,  
+1 609 921 7144  
[wccinfo@rider.edu](mailto:wccinfo@rider.edu)  
[www.rider.edu/wcc](http://www.rider.edu/wcc)

#### **NEW YORK**

##### **EASTMAN SCHOOL OF MUSIC, UNIVERSITY OF ROCHESTER**

**Courses** B, M, D, Dip • P, ME, Comp, EM, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** William Weinert\*, Paul O'Dette (early music), Philip Silvey  
**Church music** Nicole Camilleri, Peter DuBois, Stephen Kennedy, Dianne Maynard-Christensen, Daniel Zager  
**Contact** +1 585 274 1000  
[admissions@esm.rochester.edu](mailto:admissions@esm.rochester.edu)  
[www.esm.rochester.edu](http://www.esm.rochester.edu)

##### **ITHACA COLLEGE**

**Courses** B, M • P, ME, Comp, JM  
**Choral conducting** Lawrence Doeblar\*, Janet Galvan  
**Contact** Thomas Kline,  
+1 607 274 3011  
[tkline@ithaca.edu](mailto:tkline@ithaca.edu)  
[www.ithaca.edu/music](http://www.ithaca.edu/music)

##### **JUILLIARD SCHOOL**

**Courses** B, M, D, Dip • P, Comp  
**Scholarships/bursaries** Yes

#### **KEY**

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



**Church music** David Enlow  
**Contact** +1 212 799 5000 ext 223  
[musicadmissions@juilliard.edu](mailto:musicadmissions@juilliard.edu)  
[www.juilliard.edu](http://www.juilliard.edu)

#### MANHATTAN SCHOOL OF MUSIC

**Courses** B, M, D • P, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Robert Isaacs\*, Kristina Boerger, Maitland Peters  
**Contact** Amy Anderson, +1 212 749 2802  
[admission@msmny.edu](mailto:admission@msmny.edu)  
[www.msmny.edu](http://www.msmny.edu)

#### MANNES SCHOOL OF MUSIC

**Courses** B, Dip • P, Comp  
**Choral conducting** Mark Shapiro\*  
**Contact** +1 212 580 0210  
[www.newschool.edu/mannes](http://www.newschool.edu/mannes)

#### SETNOR SCHOOL OF MUSIC, SYRACUSE UNIVERSITY

**Courses** B, M • P, ME, Comp  
**Choral conducting** John Warren\*, Elisa Dekaney, Barbara Tagg  
**Contact** Megan Carlsen, +1 315 443 5891  
[mecarlse@syr.edu](mailto:mecarlse@syr.edu)  
<http://vpa.syr.edu>

#### NORTH CAROLINA

#### HAYES SCHOOL OF MUSIC, APPALACHIAN STATE UNIVERSITY

**Courses** B, M • P, ME, Comp, CM  
**Scholarships/bursaries** Yes  
**Choral conducting** Stephen M Hopkins\*, Priscilla Porterfield, Meg Stohlmann, Linda Larson, DaVaughn Miller  
**Church music** Joby Bell  
**Contact** Stephen M Hopkins, +1 828 262 3020  
[hopkinssm@appstate.edu](mailto:hopkinssm@appstate.edu)  
[www.music.appstate.edu](http://www.music.appstate.edu)

#### UNIVERSITY OF NORTH CAROLINA AT GREENSBORO

**Courses** B, M, D, C • P, ME, JM, Comp  
**Scholarships/bursaries** Yes

**Choral conducting** Welborn Young\*, Carol Ott  
**Contact** Amanda R Hughes, +1 336 334 5789  
[adlash@uncg.edu](mailto:adlash@uncg.edu)  
[www.performingarts.uncg.edu](http://www.performingarts.uncg.edu)

#### CLEVELAND INSTITUTE OF MUSIC

**Courses** B, M, D, Dip • P, Comp, JM  
**Scholarships/bursaries** Yes  
**Contact** William Fay, +1 216 795 3107  
[admissions@cim.edu](mailto:admissions@cim.edu)  
[www.cim.edu](http://www.cim.edu)

#### OHIO

#### CLEVELAND STATE UNIVERSITY

**Courses** B, M • P, ME, Comp  
**Scholarships/bursaries** Yes  
**Choral conducting** Brian Bailey  
**Contact** Howard Meeker (perf); Andrew Rindfleisch (comp), +1 216 687 5039 (perf); +1 216 687 2029 (comp)  
[h.meeker@csuohio.edu](mailto:h.meeker@csuohio.edu);  
[a.rindfleisch@csuohio.edu](mailto:a.rindfleisch@csuohio.edu)  
[www.csuohio.edu/class/music](http://www.csuohio.edu/class/music)

#### OBERLIN CONSERVATORY OF MUSIC

**Courses** B, M, Dip • P, Comp, EM, JM  
**Scholarships/bursaries** Yes  
**Choral conducting** Gregory Ristow  
**Church music** Jonathan Moyer  
**Contact** Michael Manderer, +1 440 775 8413  
[conservatory.admissions@oberlin.edu](mailto:conservatory.admissions@oberlin.edu)  
[www.oberlin.edu/conservatory](http://www.oberlin.edu/conservatory)

#### OHIO NORTHERN UNIVERSITY

**Courses** B • P, ME, JM  
**Choral conducting** Denise D'Arca, Kirsten Osburn Manley, Lance Ashmore, Micah Graber  
**Contact** +1 419 772 2000  
[www.onu.edu](http://www.onu.edu)

#### OHIO WESLEYAN UNIVERSITY

**Courses** B • P, ME, Comp  
**Scholarships/bursaries** Yes

## University of Cambridge, UK

### MMus in Choral Studies

(Study modules: Choral Conducting, Vocal Performance, Organ Performance. Duration: 10 months)

With its world-famous choirs and beautiful chapels, Cambridge University offers an exceptionally fertile environment for any student wishing to study choral conducting and church music. Students studying for an MMus in Choral Studies are taught by the University's leading choral conductors and given access to observe their choirs at work and, in some cases, to sing with them. As outgoing King's College director of music Stephen Cleobury, remarks, anyone aspiring to conduct must sing 'to remind oneself what is required from a conductor.'

Conducting is led by Stephen Layton (Trinity College), Graham Ross (Clare) and Geoffrey Webber (Caius), with additional tuition offered from a range of top Cambridge names. The module covers gesture, technique, interpretation, score preparation, working with boys' and girls' voices and rehearsal skills, and includes working with a dedicated MMus choir under professional guidance. Student Eric Tuan, says: 'It's very exciting to get advice from all of these conductors and their expertise.'

A starry array of singers and tutors head the Vocal Performance module, which includes individual vocal tuition and ensemble performance classes covering interpretation, technique, professional development, and classes in plainsong and reading from early sources. The professional group Voces8 is the associate ensemble. Visiting ensemble tutors include David Hurley (ex-King's Singers), Ben Parry (National Youth Choirs of GB), Paul McCreech (The Gabrieli Consort) and Simon Halsey (London Symphony Chorus), and for solo tuition Dame Emma Kirkby and Dame Sarah Connolly. [www.mus.cam.ac.uk](http://www.mus.cam.ac.uk)



ANDREW DUNN

#### KEY

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



## Westminster Choir College, Rider University, USA

### Bachelor/Master of Music in Sacred Music

British composer and conductor James Whitbourn has enjoyed a long association with Westminster Choir College, not least running its partner summer course in choral conducting at Oxford University in the UK. The college has a long legacy, he says: 'The college's choir performed on the soundtrack of Disney's *Fantasia*, and Leonard Bernstein, who collaborated with the school over many years, commented that it "provides a great measure of beauty to a world that needs it badly".' Its Symphonic Choir provides the chorus for the New York Philharmonic and the Philadelphia Orchestra. Distinguished alumni include Yannick Nézet-Séguin, music director of the Philadelphia Orchestra and now of the Metropolitan Opera, who studied choral conducting at Westminster.

In addition to its Bachelor of Music in Sacred Music, Westminster Choir College has recently made several additions to its undergraduate and graduate programme in sacred music, including introducing a Master of Sacred Music: Practical Pedagogy, which it describes as 'an online experience for church musicians everywhere.' This interdenominational programme focuses on practical music-making and leadership development. Additionally, Westminster Choir College now offers new undergraduate concentrations in adult conducting, handbells, children's and youth music, early music, organ and urban church music.

The sacred music faculty includes Amanda Quist, associate professor and chair, Conducting; Vinroy Brown, adjunct instructor, Sacred Music; Steve Pilkington, associate professor, Sacred Music, and director of chapel; Kathleen Ebling Shaw, adjunct instructor, Sacred Music; Tom T. Shelton Jr, associate professor, Sacred Music. [www.rider.edu/wcc](http://www.rider.edu/wcc)



COURTESY WESTMINSTER CHOIR COLLEGE

#### Choral conducting

Jason Hiester\*

**Contact** Timothy J Roden,  
+1 740 368 3700  
[tjroden@owu.edu](mailto:tjroden@owu.edu)  
<http://music.owu.edu>

#### OTTERBEIN UNIVERSITY

**Courses** B • P, ME, Comp, JM

**Scholarships/bursaries** Yes

**Choral conducting** Gayle Walker\*, Elizabeth Barrett, Dennis Davenport, Karen Eckenroth

**Contact** Craig Johnson,  
1 614 823 1508; +1 614 823 1504; +1 614 823 3138  
[edoyle@otterbein.edu](mailto:edoyle@otterbein.edu)  
[www.otterbein.edu/music](http://www.otterbein.edu/music)

#### UNIVERSITY OF CINCINNATI COLLEGE - CONSERVATORY OF MUSIC

**Courses** B, M, D, Dip • P, ME

**Scholarships/bursaries** Yes

**Choral conducting** Earl Rivers\*

**Contact** +1 513 556 6638,  
[ccmadmis@uc.edu](mailto:ccmadmis@uc.edu)  
[www.ccm.uc.edu](http://www.ccm.uc.edu)

#### WITTENBERG UNIVERSITY

**Courses** B • P, ME

**Scholarships/bursaries** Yes

**Choral conducting** Adam Con

**Contact** Melanie Gillaugh,  
+1 800 677 7558  
[mgillaugh@wittenberg.edu](mailto:mgillaugh@wittenberg.edu)  
[www.wittenberg.edu](http://www.wittenberg.edu)

#### OKLAHOMA

##### OKLAHOMA CITY UNIVERSITY

**Contact** +1 405 208 5000,  
[mmplamann@okcu.edu](mailto:mmplamann@okcu.edu)  
[www.okcu.edu](http://www.okcu.edu)

#### OREGON

##### UNIVERSITY OF OREGON

**Contact** +1 541 346 1000  
[bbaird@uoregon.edu](mailto:bbaird@uoregon.edu)  
<http://music.uoregon.edu/people/faculty/baird.htm>

#### PENNSYLVANIA

##### CARNEGIE MELLON SCHOOL OF MUSIC

**Courses** B, M, Dip, C • P, ME, Comp

**Choral conducting** Robert Page\*, Douglas Ahlstedt, Roseanna Irwin, Raymond Blackwell, Richard Cowan, Laura Knoop Very, Betsy Lawrence, Mildred Miller Posvar, Stephen Totter

**Contact** Michele McGregor,  
+1 412 268 2384  
[mtmcgreg@andrew.cmu.edu](mailto:mtmcgreg@andrew.cmu.edu)  
[www.music.cmu.edu](http://www.music.cmu.edu)

##### CURTIS INSTITUTE OF MUSIC

**Courses** B, Dip • P, CM, Comp

**Scholarships/bursaries** Yes

**Contact** Chris Hodges,  
+1 215 717 3117  
[admissions@curtis.edu](mailto:admissions@curtis.edu)  
[www.curtis.edu/admissions](http://www.curtis.edu/admissions)

#### SOUTH DAKOTA

##### UNIVERSITY OF SOUTH DAKOTA

**Courses** B, M • P, ME

**Choral conducting** David Holdhusen\*, Rick Piersall, Tracelyn Gesteland

**Contact** Larry Schou,  
+1 877 269 6837  
[larry.schou@usd.edu](mailto:larry.schou@usd.edu)  
[www.usd.edu/cfa/music](http://www.usd.edu/cfa/music)

#### TENNESSEE

##### SOUTHERN ADVENTIST UNIVERSITY

**Contact** School of Music,  
+1 423 236 2000  
[yrburrus@southern.edu](mailto:yrburrus@southern.edu)  
[www.southern.edu](http://www.southern.edu)

##### UNIVERSITY OF TENNESSEE

**Courses** B, M, C • P, ME, Comp, JM

**Scholarships/bursaries** Yes

**Choral conducting** Angela Batey\*, Lindsey Cope

#### KEY

**COURSES OFFERED** B Bachelor • M Master • D Doctor • Dip Diploma • C Certificate

**OPTIONS** P Performing • ME Music Education • Comp Composition • CM Church Music • EM Early Music • JM Joint Major



**Church music** Angela Batey, Barbara Murphy, Edie Johnson  
**Contact** Katy Wawrzyniec, +1 865 974 3241  
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**Church music** C Michael Hawn\*, Christopher Anderson  
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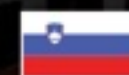
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# Home page

In a new series, **John Maidment** traces the development of chamber organs that may be found in Victoria, Australia, built from 1828 to 1939

## part 1 How it all began



Recently, *Choir & Organ* ran a fascinating series on the chamber organs to be found in Scotland. A parallel situation existed in Australia where wealthy homeowners aspired to build not only substantial mansions in the suburbs and in the country, but to equip them with lavish artefacts, splendid gardens – and also a chamber organ.

The state of Victoria (then known as the Port Phillip District of New South Wales) was first settled in the mid-1830s. Melbourne was established in 1835 but it was not until 1842 that the first two pipe organs arrived, from Richard Nicholson of Rochdale, and Bevington & Sons of London. A further Bevington organ arrived in 1845, but there was nothing more than a handful of organs in the state until the discovery of gold in 1851. That caused a huge boom in population, wealth and the construction of public and private buildings. By the mid-1850s there were at least three organ builders working in Melbourne. Jesse Biggs and James Moyle (both trained in England) were constructing organs locally, making all of the parts themselves except for the keyboards and metal pipework. Some of them were chamber organs. An example of Moyle's work survives in the Melbourne suburban church of St Linus, Merlynston; it includes a Keraulophon (invented by Gray & Davison the preceding decade) and a Gothic-style case. Searches of contemporary newspapers reveal many

◀ House organ by the Essex cabinet maker Samuel Joscelyne, now housed in an Anglican church in the Melbourne suburb of East St Kilda



## CHAMBER ORGANS IN AUSTRALIA



### St Linus' Anglican Church, Merlynston

JAMES MOYLE, PRAHRAN,  
MELBOURNE (C.1855)

Stopped Diapason	8
Keraulophon	8
grooved bass	
Dulciana	8
grooved bass	
Flute	4

*Pedals permanently coupled to manual.*  
*Compass: Manual: C-g<sup>3</sup>; Pedal: C-f (18 notes).*  
*Retractable keyboard.*



### Private residence, Camberwell, Victoria

JAMES BISHOP, LONDON (1828)

Open Diapason Bass	8
<i>metal from G, GG-F# 1-12 repeats 13-25, 12 pipes, bass from SD</i>	
Open Diapason	8
<i>metal TG up, 42 pipes</i>	
Stopt Diapason	8
<i>wood, pierced stoppers in treble, 66 pipes, bottom pipes mitred</i>	
Claribella	8
<i>middle C up wood, 37 pipes</i>	
Dulciana Bass	8
<i>wood and metal to TB, 12 pipes, bass from Stopt Diapason</i>	
Dulciana Treble	8
<i>metal middle C up, 37 pipes</i>	
Principal	4
<i>metal from G, 54 pipes</i>	

*Compass: GG-c<sup>4</sup>, 66 notes (GG# added later).*

*Pipework entirely enclosed in swell box, with non-hitchdown lever pedal.*

*5 composition pedals.*

*Foot blowing with three positions for the lever and a hand lever.*

*Wind pressure: 52 mm (2").*

*Pitch: A = 422*



◀ advertisements for chamber organs, and sadly a great number appear to have vanished or parts have been used in larger instruments.

Chamber organs were often easy to ship and install. The keyboard, windchest, action and wind system were often built as an integral unit and could be packed fully assembled into a shipping crate with the pipework, upper case and swell front packed separately. Such instruments could be readily assembled without skilled attention; they would often fit through a standard doorway and were designed to be accommodated under a ceiling height of around three metres (nine to ten feet). Sometimes organ builders (such as Walker's) provided written instructions and the parts were numbered.

These instruments had many features in common. The casework was usually in a classical idiom, with a cornice, made from high quality furniture timbers (or 'grained' in paint), and any visible pipes were usually dummy 'flatbacks'. Many were enclosed within a swell box to ensure the small-scale pipework was of diminutive volume level; the keyboards were sometimes retractable and folded into the case, to preserve space; they were either foot- or hand-blown, or both; composition pedals were sometimes provided for quick stop changes; and the basic tonal design usually included a small Diapason chorus, sometimes up to 2ft, one or two flutes and a soft register – a Dulciana, or a Keraulophon or Gamba. Wind pressures were very light. Often they were mounted on a movable platform, with castors or iron rollers, so they could be moved to the centre of a room for maintenance access.

It is interesting to speculate what may have been performed on these instruments. An obvious limitation was the availability usually of only a single manual, no pedals, CC compass, and absence of solo registers (although James Bishop often provided a treble Hautboy) but many had divided stops. I have some mid-19th-century albums of organ music (voluntaries by Edward Travis and Henry Farmer) and these largely consist of folk tunes, airs from oratorios and operas, marches and sacred songs. Additionally, the instruments were used to accompany the singing of songs



and hymns – it is doubtful if any high-class organ repertoire may have been performed, although compositions such as S.S. Wesley's *Three Pieces for a Chamber Organ* were specially written to be played upon them.

The earliest example of a chamber organ in Victoria was built in London in 1828 by James Bishop for Philip Wynter, 'the President, St John's College, Oxford' (as indicated on an internal hand-written label). This is contained within a classical-style mahogany case with brass capitals and bases, and includes Bishop's signature composition pedals, concussion bellows and one of the earliest examples of a 'Claribella' to exist. It arrived in Melbourne in 2016 from Holland and is in a private home in the suburb of Camberwell. Bishop appears to have built a number of instruments using a standard case (likely constructed by cabinet maker George T. Tooke). There is a visually identical one now in Cressy, Tasmania, and another was to be seen at the start of an episode of the television series *Victoria*.

In early 2017 a chamber organ was discovered in storage in a shed at the back of a large mansion in suburban Hawthorn. The metal pipes were wrapped in newspapers dating from 1936 so it appears to have been dissembled since that date. When the distinctive Gothic-style casework was put together, it became clear that it was the work of Edinburgh organ builder John Renton and dated from around 1850. It may have come to Victoria with Renton's son Douglas, who was working in Melbourne for a few years at the start of the 1870s; it is currently being restored.

Another tantalising chamber organ, where the nameplate has been removed, and dating on stylistic evidence from around 1850, may now be found at Beechworth Town Hall, in northern Victoria. It had earlier been located here from about 1886-1910 and was able to be reacquired when the church in which it was located closed. The casework of this instrument is of superlative design and it perfectly matches its present location in a classical-style hall, as well as sounding particularly well in a resonant environment. It would be fascinating to discover its builder and original location. ▶

## Beechworth Town Hall, Victoria

ANONYMOUS ENGLISH (C.1850)

Open Diapason [sic] (TC)	8
Stopd Diapason Bass (CC-BB)	8
Clarabella Treble (TC)	8
Keraulophon (TC)	8
Principal	4
Fifteenth	2

*Pedals permanently coupled to manual.*  
*Compass: Manual: C-g<sup>3</sup>; Pedal: CC-e (29 notes).*  
*2 composition pedals (removed 1988).*  
*Lever swell pedal (swell box and pedal removed 1988).*  
*Iron blowing pedal and aperture for blowing handle on side (removed 1988).*



## St Peter's Lutheran Church, Stawell, Victoria

HILL & SON, LONDON (1858)

### GREAT

Open Diapason	8
CC-FF# open wood	
Stopped Diapason	8
Dulciana	8
grooved bass	
Principal	4
Flute (TC)	4
Twelfth	3
Fifteenth	2
Swell to Great	

### SWELL

<i>(from Tenor C, bottom octave from Great Stopped Diapason)</i>	
Open Diapason	8
Stopped Diapason	8
Principal	4
Hautboy	8

### PEDAL

Bourdon	16
Great to Pedals	

*Compass: Manuals: 54; Pedal: 30.*  
*Mechanical key and stop action.*  
*3 composition pedals.*  
*Lever swell pedal.*





## St Paul's Anglican Church, Clunes, Victoria

HAMLIN &amp; SON, LONDON (C.1860)

**GREAT**

Open Diapason	8
Stop Diapason Bass CC-BB	8
Clarabella (TC)	8
Dulciana (TC)	8
Principal	4
Flute (TC)	4
Fifteenth	2
<i>Swell to Great</i>	

**SWELL***(TC, bottom octave of keys fixed)*

Stop Diapason	8
Viol di Gamba	8
Gemshorn	4

**PEDAL**

Bourdon	16
<i>Great to Pedal</i>	

*Compass: Manuals: 56; Pedal: 30.**Mechanical key and stop action.**Lever swell pedal.**2 composition pedals.**Retractable Great keyboard.*

◀ Many local landowners in Victoria became extremely wealthy owing to the discovery of gold and the development of major local businesses, and three two-manual organs were imported from Britain to Melbourne between 1853 and 1860 for private use. Auctioneer John T. Charlton imported in 1853 a substantial instrument from the Hull firm of Forster & Andrews – its first export order. With a mahogany case of classical design and a tenor C 'Solo Organ' rather than the more usual Swell Organ, this moved around to concert halls and churches and was sadly broken up in the 1960s.

In 1858 Peter Davis requested Hill & Son to build a two-manual instrument of the highest possible quality regardless of cost, the only constraint being its physical footprint. Thus the instrument boasted a classical-style mahogany case and pipework, just slightly larger than the one that Hill had built shortly beforehand for

Lord Petre, and which is now in the Essex village of Ingrave, in the UK. Mercifully, Peter Davis's organ still survives in a country church at Stawell, outside Melbourne, and will hopefully receive a thorough restoration shortly. It even includes a diminutive signature 'dovecote' swell box.

Shortly afterwards, a very similar two-manual organ was ordered for a client in Victoria from Hamlin & Son, a little-known London firm – they had been pupils of William Hill. This instrument, recently restored, has been located since 1888 in a church at Clunes, Victoria, again in the countryside. Like the Stawell Hill, it has a short-compass Swell, but here the bottom octave consists of dummy keys. The two tapered ranks in the Swell – Viol di Gamba and Gemshorn – are very reminiscent of Hill's work.

The Lieutenant-Governor of Victoria, Charles La Trobe, had links with the

Bristol firm of John Smith & Sons, and they sent out five organs to Victoria in the mid-1850s (two for central Melbourne churches, one for the Philharmonic Society, and two chamber organs). One of the latter survives in a rural church in New South Wales.

John Courcelle was an English organ builder who had worked with both Alfred Hunter and George Fincham, who emigrated to Melbourne in 1852. There are only two organs by Courcelle identified on the UK National Pipe Organ Register – he is better known as a trade pipemaker. However, he exported seven organs to Victoria between 1858 and 1865 and several of these were chamber organs. One of these was acquired by William Philpott for his private chapel in the grounds of his home 'Rose Hill', at Toorak, and was later placed on the upper stairway at 'Noorilim', the country mansion of William Winter-Irving. It survives unaltered in a Melbourne suburban church.

Around the same time, Samuel Joscelyne, an Essex-born cabinet maker who had settled in Launceston, Tasmania, built an organ for his home there. This incorporated a wonderful case in Australian cedar, a classical cornice with carved paterae and cresting, and gilt dummy façade pipes. The keyboard (and probably the metal pipework) was imported from Edward Violette, in London. The instrument was electrified around 1970, but the work was a failure and the whole was accurately reconstructed for a private client in Melbourne in 1982. It survives in St James-the-Great Anglican Church, East St Kilda, Melbourne. ■

*John Maidment was the co-founder and chairman of the Organ Historical Trust of Australia. He initiated the production of a series of gazetteers of organs in Australia and has written and advised widely on the subject.*

► **NEXT ISSUE**

Part 2: Instruments built for private use from 1865 to the end of the 19th century by builders such as Fincham, Walker, Willis, Conacher and Casson



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# Dancing alone

Mårten Jansson initially sharpened his composing quill on works for female voices, before blossoming out to write for mixed-voice choirs. He is composer-in-residence for the Saint Louis Chamber Chorus, whose conductor, **Philip Barnes**, introduces the Swedish composer's choral canon. MUSIC EXAMPLES ARE REPRODUCED BY KIND PERMISSION OF THE

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COURTESY BARENREITER

Some composers show their promise earlier on. They constitute those remarkable *wunderkinder* whose meteoric rise, and sometimes fall, fascinates us, and often serves as the fodder of numerous 'human interest' stories in the press. Our culture is charmed by, if not obsessed with, youth, and we marvel at the preternaturally talented adolescent. But what of the artist whose creative development is more linear and measured? In time, such composers earn our esteem for the maturity of their vision; their music is fully formed, and their works demonstrate an assurance and consistency.

This description is well applied to the Swedish composer Mårten Jansson. Born in 1965 in Uppsala, where he still lives, he has devoted his career to education, as both a teacher and a choir trainer. And as he has taught, so too he has continued to learn, studying most recently with Paul Mealor at the University of Aberdeen in Scotland. Twenty years earlier he graduated from Stockholm's Royal College of Music with a Master's degree in the Dalcroze Method and voice. Around that time, he began conducting Carmen, a female choir, which explains why most of his earliest compositions were scored for women's voices. This was, in itself, a valuable training; as Mårten himself says, 'The knowledge that what I wrote during the night would be tested the next evening was a driving force that not so many were lucky enough to have.'

◀ 'My music is my own and I have never tried to be original': Swedish composer Mårten Jansson



Sanctus 33

Andante ♩ = 105 (flakmes)

S1  
S2  
A  
T (ad 38)  
B (ad 38)

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass (ad 38)

\* Solo if performed with string orchestra.  
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15

63

S1  
W. S2  
A  
T  
Men B1  
B2

pp  
pp  
pp  
pp  
pp  
pp

Sing - ing and play - ing The an - cient stave,  
Sing - ing and play - ing The an - cient stave,  
Sing - ing and play - ing The an - cient stave,  
Sing - ing and play - ing The an - cient stave,  
Sing - ing and play - ing The an - cient stave,  
Sing - ing and play - ing The an - cient stave,

rit.

E - phra-im, Mount E - phra - im."  
E - phra-im, Mount E - phra - im."  
E - phra-im, Mount E - phra - im."  
the an - - cient stave By the choir - - mas - ter's  
the an - - cient stave By the choir - mas - ter's, by the choir -  
the an - - cient stave By the choir - - mas - ter's...

HA 7413

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One such work is the *Missa Popularis*, written for Skowronki, a girls' choir in Poznan. These young Polish performers have uploaded a concert recording on YouTube, which expresses the elegant wistfulness that is something of a hallmark of much of Jansson's work. Dating from 2015, it has subsequently been arranged for mixed voices, and may be heard on the first disc devoted entirely to his music. *Mårten Jansson: Choral Works* [CTG 004], produced in 2017 by the London-based chamber choir Chantage and conductor James Davey, drew critical acclaim, including (from *Gramophone*):

should not surprise anyone familiar with Thomas Hardy's original verse, but what is noteworthy is the choice of text: faced with Britten's definitive version, most composers would shy away from it. As a young man, Jansson was lucky enough to hear Peter Pears talk about this solo that Britten had written for him, but what had particularly captivated him was not the music, but the poem itself. Jansson's version is not jarring – the male voices describe the burial itself, while the sopranos and altos assume the role of the angels hovering over the graveside, singing the dead man's favourite hymn, 'Mount Ephraim'

▼ 'The jolliest Sanctus since Haydn': from the *Missa Popularis*

▲ From *The Choirmaster's Burial*, a setting of a poem by Thomas Hardy. The male voices describe the burial, while female voices hover like angels over the grave, singing the choirmaster's favourite hymn

## Jansson's sensitivity to text has won the trust of several contemporary poets

'Inspired by different types of Swedish folk music and dance, [the disc] includes what must be the jolliest Gloria and Sanctus movements ever penned since Haydn ... in what deserves to be a big hit with choirs around the world.' The same CD contains several other important, recent works, including 'Triptyk', one of the four movements constituting the cycle *I Guds Ljus* ('In the Light of God'), and *Mörkblå tillit* ('Dark Blue Trust').

Most remarkable on this premiere anthology is *The Choirmaster's Burial*, an extended partsong for six-part choir and semi-chorus. Its haunting nature

– nor is his harmonic palette unsettling. But the whole piece is elegiac, in place of the pent-up anger suggested in Britten's song. It is worthwhile addressing this work in detail because it embodies Jansson's stated credo: 'My music is my own and I have never tried to be original.' We can make sense of the latter statement by understanding Jansson's desire to complement words, and not detract from them by distorting or overwhelming them with ill-judged music. Indeed, this sensitivity to text is what has won the trust of several contemporary poets, as we will see later.

▷



189 *pp* *rit.* *Andante* ♩ = 90 27

know. "Those woods they are ma - - - gic! Soon we will

(1) "Those woods they are ma - - - gic! Soon we will

"Those woods they are ma - - - gic! Soon we will

"Those woods they are ma - - - gic! Soon we will

"Those woods they are ma - - - gic! Soon we will

ppp "Those woods they are ma - - - gic! Soon we will,

don dooh dooh dooh dooh dooh dooh dooh.

don don don don don. "Soon we

193 dance in the God - light, My

dance in the God - - - light, My

dance in the God - light, My

dance in the God - - - light, My

we will dance, soon we will dance,

will dance in God - light, in God - light, My love and I,

will dance in God - light, in God - light, My love and I,

dance in God - - - light, My, my

◀ The closing section of *Tonight I Dance Alone*, in which an old man looks back over his life

◀ The final work of Chantage's collection of his music is the oddly titled *Maria (IV)*, which was commissioned in 2012 by the Swedish Court and premiered in Slottskyrkan (The Royal Castle Church) Stockholm, for a broadcast by Swedish Television. Unlike the Hardy setting, the words for this prayer are by a contemporary poet and novelist, Einar Askestad (b.1964) (who also provided the four verses for the aforementioned cycle *I Guds Ljus*), in response to the composer's request. Jansson recalls: 'I asked my friend [Askestad] to write a text about family love between men of different generations. It was with great gratitude that a little later I received his poem, which was to be the starting point for this musical suite (which) is dedicated to my father, my brothers and sons, with all my love.' Around the same time as *Maria (IV)*, Jansson wrote one of his few pieces for solo organ: *A Part Of My Heritage* was commissioned by the American recitalist James D. Hicks, and subsequently premiered on Swedish Radio. Hicks subsequently commissioned *Ein feste Burg ist unser Gott*, whose first performance was given in Lund Cathedral in 2016.

The adage of 'one door closing, and another opening' was borne out by Jansson's experience with his own choir Carmen, which disbanded in 2010. Freed from his responsibilities as a choir director, Jansson had more time and energy to write music for other performers, and to participate in workshops in Sweden and Germany. He seems to have struck a chord with Germany: one commission led to another, and his music has been premiered in Darmstadt, Dortmund and Weimar, among others. This, in turn, drew the attention of the distinguished publishing house of Bärenreiter, who began to publish his music in 2014. With the company's promotion of his work, the name of Mårten Jansson is becoming increasingly recognised on both sides of the Atlantic, and nowhere is this better demonstrated than with his recent collaboration with the Saint Louis Chamber Chorus (SLCC). In 2018, he succeeded Melissa Dunphy (profiled in the January/February 2019 issue of *Choir & Organ*) as the ensemble's composer-in-residence (or more accurately, 'associate composer'). He had already fulfilled one commission from the choir in 2017 with *Tonight I Dance Alone*, a collaboration which ushered in a creative partnership with the US poet Charles Anthony Silvestri (who has provided libretti for many celebrated composers, notably Eric Whitacre, Dan Forrest and Ola Gjeilo). Together, Silvestri and Jansson created a substantial (10-minute) work that is hugely



## Selected choral works

### Cantate Domino

TTBB or SSAATTBB

Bärenreiter BA7414, £4.50

### Hope

manuscript

### I Guds Ljus ('In the Light of God')

SSATB

Bärenreiter BA7417, £8.50

### Maria (IV)

SATB

Bärenreiter BA7412, £3.50

### Missa Brevis in E flat minor

SATB

Bärenreiter BA8521, £4.50

### Missa Popularis

SSA or SSATB + strings

Bärenreiter Full score BA7420, £21.50; vocal score BA7420-90, £12.00; parts BA7420-22, £14.50

### The Choirmaster's Burial

SSATBB

Bärenreiter BA7412, £3.50

### Tonight I Dance Alone

SATB + SATB

Bärenreiter BA8525, £5.00



affecting but not cloying. Scored for double choir a cappella, *Tonight I Dance Alone* comprises three episodes from the life of an old man. The composition takes us from moments before his marriage vows, to sharing his wedding anniversary with his wife, and finally as a widower in conversation with his grandson. Silvestri's lyrics conclude:

Soon we will dance in the God-light,  
My love and I.  
Soon will the moon be ours again,  
And the endless shining stars  
In the halls of heaven.  
Soon, my love, very soon;  
But tonight, one last time,  
Tonight I dance alone.

This powerful work has subsequently been published, and a film of the complete premiere, together with interviews with Jansson and Silvestri may be viewed on the Chamber Chorus's YouTube channel: [bit.ly/2TXMkq3](http://bit.ly/2TXMkq3). Their second collaboration for the choir, *Hope*, will feature at the choir's season finale at the end of May. This is another wistful reflection on the promise of young love, the inevitable parting, and the hope that we might ultimately be reunited. Unlike most of Jansson's output, these two pieces for the SLCC are not sacred, but they do exude a spirituality that speaks to people of many faiths (or none).

While these SLCC commissions are written for a large-scale choir capable of dividing into many voice parts, Jansson has recently been writing pieces for more modest choral forces, and it is gratifying to see how his 'voice' is not diluted or reduced in the process. A charming SATB *Missa Brevis* from

2016 shows that this familiar format still offers opportunities for original expression, while male voice ensembles might well enjoy his *Cantate Domino* from 2015. Finally, he has even contributed several original arrangements of familiar Christmas carols which offer a refreshing 'take' on two old favourites, 'God rest ye merry, gentlemen' and 'Es ist ein Ros' entsprungen'. The latter, arranged for the Johann Sebastian Bach Ensemble of Weimar, is particularly imaginative, and offers a choice of German, English and Swedish texts. It may be heard on the CD *Light Of Gold* [Delos DE 3485], sung by Cappella SF, one of the San Francisco Bay area's finest choral ensembles.

Scrolling through the chronological list of works on Jansson's website, one can trace the artistic journey of this prominent Swedish composer, a linear journey which – supported by thorough technique – is now reaching remarkable heights of expression. In recent years, the choral community's horizons have expanded to embrace many Baltic luminaries, from Veljo Tormis to Arvo Pärt, from Eriks Ešēvalds to Ola Gjeilo. And from the choral tradition that gave us Ingvar Lidholm and Sven-David Sandström, we now happily add Mårten Jansson. ■

*Details of Mårten Jansson's works may be found at [www.barenreiter.co.uk](http://www.barenreiter.co.uk), including a composer focus at [bit.ly/2BFNCpm](http://bit.ly/2BFNCpm). Jansson's own website, <http://martenjansson.se>, carries news about his current collaboration with Charles Anthony Silvestri, Requiem Novum, which will be premiered at the beginning of November this year.*

*Trained in the UK, Philip Barnes has directed the Saint Louis Chamber Chorus for three decades, premiering numerous works.*

## Mårten Jansson: Hope

(world premiere)

Saint Louis Chamber Chorus /  
Philip Barnes (dir)  
3pm, 26 May,  
Temple Shaare Emeth, Creve Coeur,  
St Louis, MO, USA

*Also in the programme are works by Beethoven, Wolf, Milhaud, Maclean, Bennett, Rossi, W. Schuman, and Britten.*

▼ The London-based chamber choir Chantage produced the first CD devoted entirely to the choral works of Mårten Jansson



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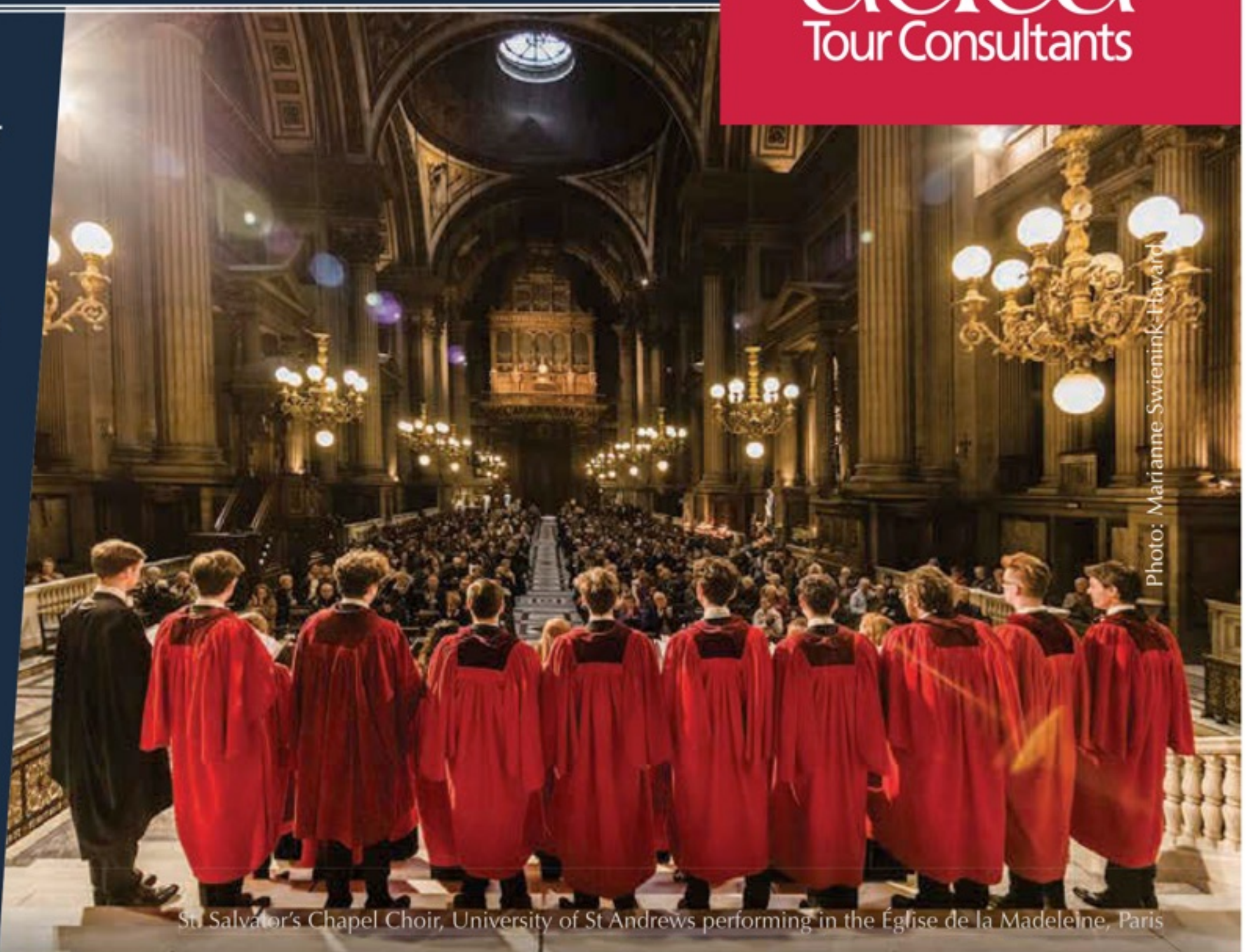


Photo: Marianne Swienink-Havard

St. Salvador's Chapel Choir, University of St Andrews performing in the Église de la Madeleine, Paris



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# Musical chairs

With most of the UK's organs located in churches, and congregations under financial pressure, **David S. Knight** explores ways in which a centuries-old musical heritage is safeguarded

**R**eaders of *Choir & Organ* enjoy regular features on new organs in places of musical excellence in the UK and around the world. However, the future of organs is a subject that can bring out pessimism when organists gather. Is this unfair to the many people who care for organs in thousands of churches in the UK?

A concern about good organs being lost or unused leads to calls for greater regulation of organs to protect them. A closer look at where our organ heritage is, and who it is that is caring for it, suggests another answer.

The entire UK organ stock is nearly all in the care of a church. Leaving aside the small number of concert hall and town hall organs, of the entries in the National Pipe Organ Register, 21,000 are for

churches, 500 private residences and 330 in schools and colleges. Of the 21,000 organs in churches in the UK, 12,400 are in Church of England churches; no other denomination in England, Wales, Scotland or Northern Ireland comes close to this scale of organ ownership. The Church of England also has some of the most extensive regulation and legal protection for organs of any church (probably in the world). The Church, and its General Synod, is clear that it does not need more rules: used well, the current rules allow a good balance to be struck between preserving organs and allowing church life to develop.

Although all these figures (and those that follow) can be questioned and interpreted in other ways, there is no escaping that the future care of our

▷



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◀ The 1866 Fincham organ in the church at Dulas; after the church was closed, the instrument was dismantled and moved to St Michael's, Munslow

▶ The Daniel Gray organ (c.1850) in Munslow, before it was moved to the smaller parish of St Catherine's, Tugford



## MAINTAINING ORGANS

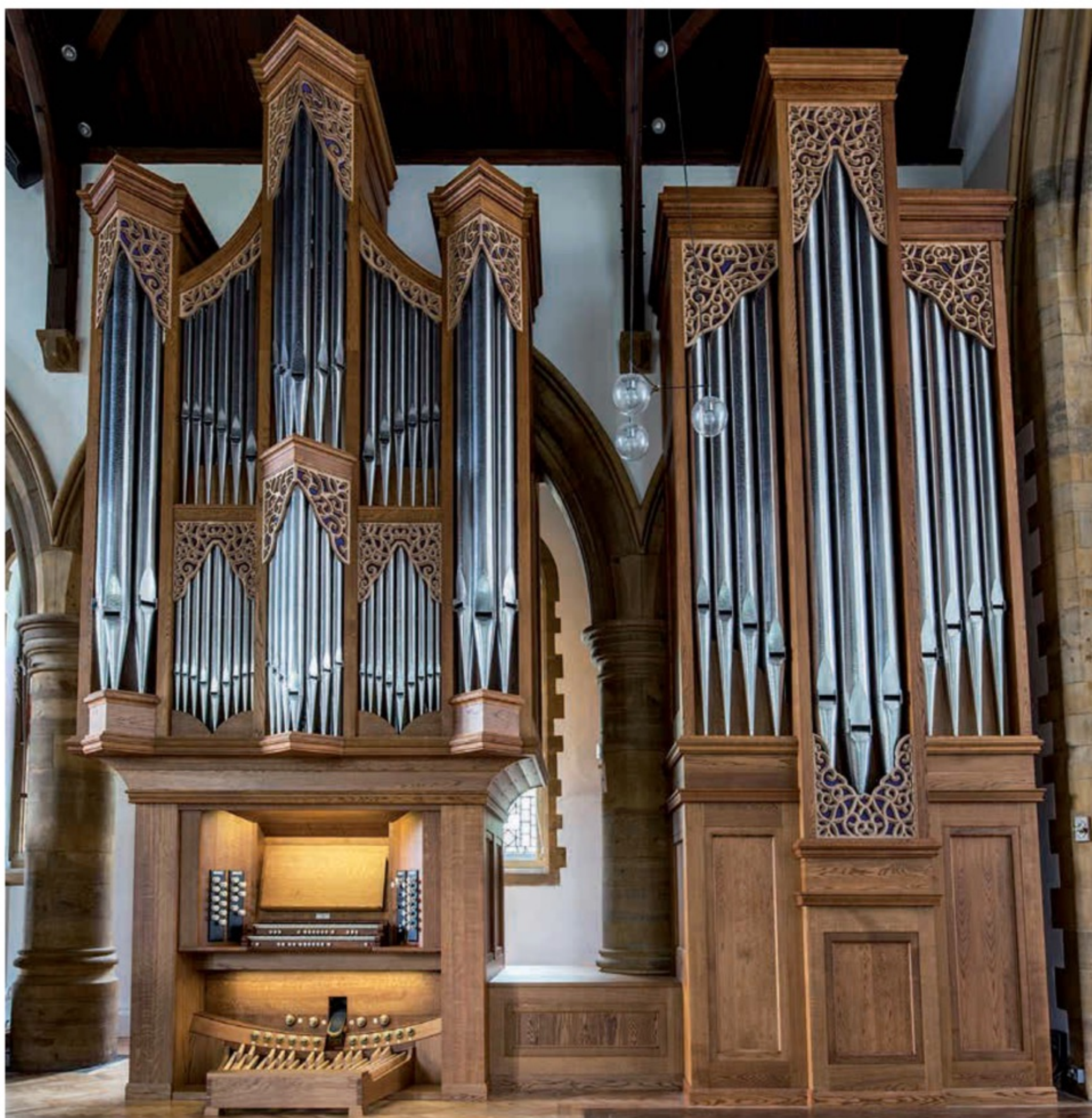
◀ organ stock is firmly in the hands of volunteers. The motivations for giving time to a church are many and varied, and for some will include musical and heritage matters. The goodwill of churchgoers is a significant part of the future wellbeing of our organ stock. Putting time into supporting and encouraging them could do more for the future of organs than any amount of regulation. Initiatives such as the Royal College of Organists Academy, providing entry-level training for organists, can contribute a lot to the future of organs and organ music. Strong local organists associations providing encouragement and engagement can all play a part in ensuring a positive future for organs.

Looking at the Church of England (CofE) in more detail, we find that there are around 5,000 congregations of under 20 each week. The distribution of congregations under 20 is skewed to rural areas, such as Herefordshire and Suffolk. The county of Herefordshire has a population of

500,000 from which to raise congregations for its 403 churches and fund care of their organs.

In 2016 (the latest available figures), the CofE had 525,500 people participating in planned giving schemes. The average giver gives £11.57 a week, with the lowest diocesan giving of £7 a week being in Hereford. The highest figure of £21.80 is for London. Although parish income arrives by many other routes, there is a baseline of just over half a million people whose giving will need to fund routine tuning and maintenance of organs, among many other calls on limited funds.

Against this backdrop, it is remarkable that money continues to be spent on organs. Each year *Organ Building*, the Journal of the Institute of British Organ Building, reviews the activities of organ builders during the previous year. The survey for 2017 picked up information from 30 accredited organ builders (nine did not reply). There is probably a similar number of unaccredited firms not included in the figures.



► The new organ by Harrison & Harrison (2016) for St Andrew's, Bedford; its installation meant that the church's previous instrument could be relocated to St John's, Billesdon

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Of the 30 organ builders whose work is reported, there are close to 190 contracts for works that include routine repair and restoration, but as many as 90 of these are extensive contracts: entire new organs, historic restorations, rebuilds, significant tonal work and relocations. The work reported here might represent about half the contracts in the UK in 2017 – so a total of somewhere over 400, along with the routine tuning and maintenance work.

What are these contracts worth? The contribution of UK organ building to the economy is not reported and not easy to identify. The Church Buildings Council runs a grants programme for work to historic organs in CofE churches – so, not representative of the whole of the UK, but a useful sample. In 2018, it had 44 grant applications for works that would have cost £1.34m had they all been done. This is similar to the cost of works of £1.45m applied for in 2017. If the CofE represents two-thirds of organs in churches, how close is this to two-thirds of works? It is probably an indicator of spend per parish organ, but not that useful elsewhere – excluding, as it does, all works that fall outside conservation to historic instruments.

Looking at these figures another way, they do show a remarkable level of spending on organs and a healthy commitment to finding money for the organ – against a backdrop of half a million givers at just over £11.00 each. The major sources of dedicated grant aid for organs are useful, but small against the total needed. In 2017 the Pilling Trust gave about £100,000 for organ projects, the Church Buildings Council £45,000 and the ON Organ Fund £14,440. The National Heritage Lottery Fund (formerly HLF) can be extremely generous to some projects – in 2017, it gave about £600k for organs. Private philanthropy also plays a part.

Stories of major achievements are easy to come by, for example the new mechanical action Harrison

& Harrison organ in St Andrew's, Bedford, which enabled the move of the church's previous organ to St John the Baptist, Billesdon. Smaller examples of congregations working hard to have an organ in more remote places reveal the dedication and imagination that can go into keeping a pipe organ in use.

A virtuous circle of organ projects in the Hereford diocese saw the closed church at Dulas send its 1866 Fincham organ to St Michael's, Munslow. Meanwhile, St Michael's Daniel Gray organ (c.1850), which was too small for the Munslow congregation, was nevertheless quite adequate for, and therefore sent to, Tugford, a Shropshire hamlet of 31 inhabitants with an electoral role of seven. So two organs of quality found suitable new homes.

On a larger scale, a Hill organ of 1861 was moved to Owslebury (Hampshire), where a congregation of 20 found the funds to restore and install the organ, replacing a locally made instrument.

A final example of a tiny congregation exerting itself to have an organ is South Raynham in Norfolk. Here, a Bevington organ of 1873 is to be restored; the parish of 50 residents, of whom 10 are in the congregation, is fundraising for its restoration.

It is axiomatic that one bad story is magnified as the norm and one good story is an exception. Some good organs are lost, but good organs are still being built and by far the biggest bulk of our organ stock is cared for, with remarkable success, by volunteers busy with church life, for whom the organ is one of many calls on time and resources. There is plenty to celebrate. ■ *This article includes some material first presented at the BIOS residential conference at St Andrews University, Scotland, 3 July to 3 August 2018.*

*Dr David Knight is the senior church buildings officer of the Church of England's Church Buildings Council.*

▼ The 1873 Bevington organ in South Raynham; the parish of 50 residents is currently fundraising for its restoration

▲ An 1861 Hill organ, which was astonishingly found on e-bay, is now in St Andrew's, Owslebury, after its restoration in 2013-14 by Griffiths & Co. The first documented record of the instrument was in 1918, when it was erected in the Primitive Methodist Chapel in Farnham; in 1936, after the chapel closed, it was moved to Emmanuel Church, Farnham. The organ has survived all the moves with no alterations



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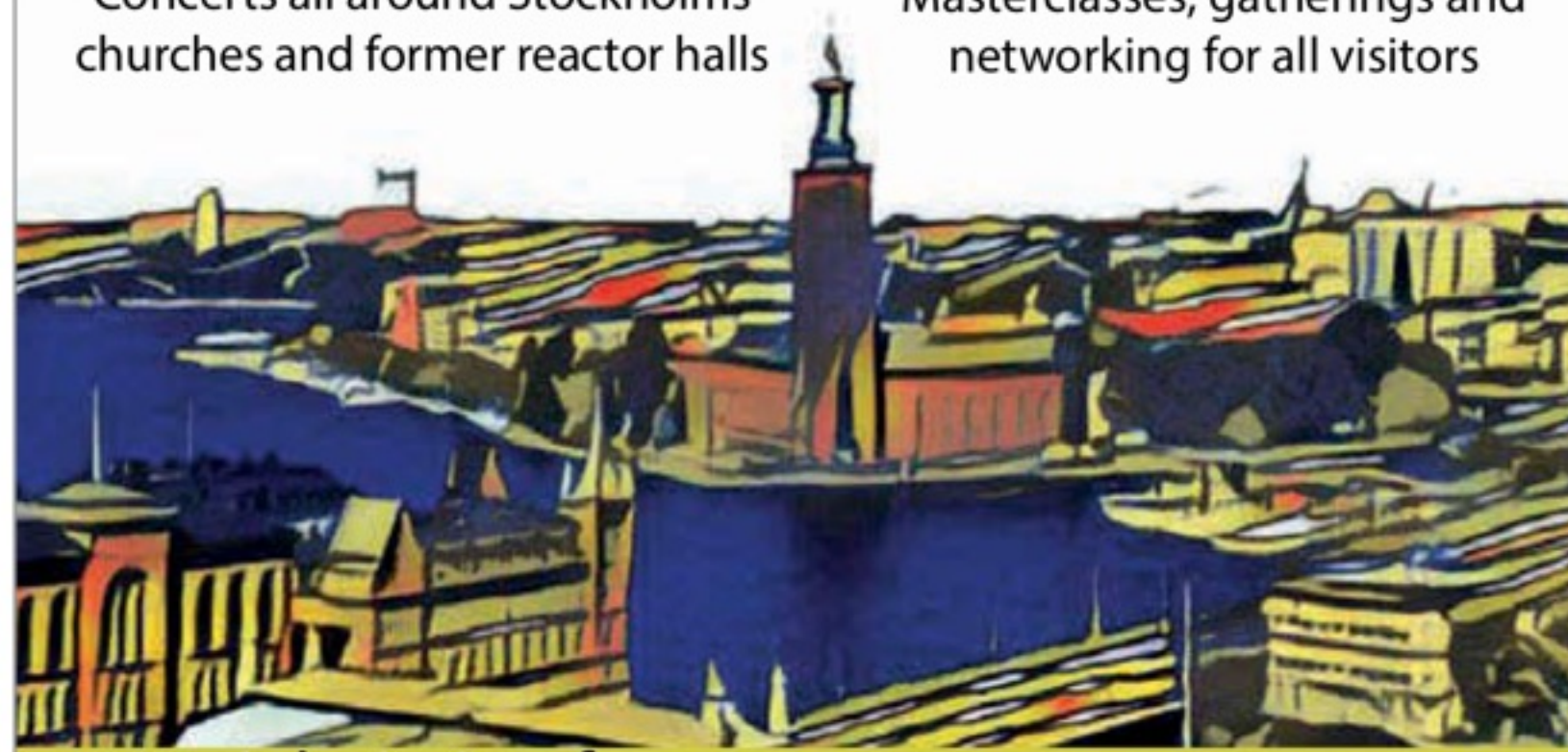
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# RECITAL ROUND-UP

## SOUND WAVES

Chester Cathedral has taken the theme of Waves for 2019, encompassing water, the sea and the deep. The programme for Philip Rushforth's recital (6 June) reflects this, with Lefébure-Wély's *Scène et Fantaisie Pastorale* in G, J.S. Bach's *An Wasserflüssen Babylon* (BWV 653), Handel's Air from *Water Music* (transcribed by Osborne Peasgood), Bonnet's *In Memoriam – Titanic*, and concluding with Jeremy Cull's transcription of MacCunn's *The Land of the Mountain and the Flood*. Take your water wings.

## SOUTHWARK SORTIES

On 13 June, Frederick Stocken gives the first recital on the newly restored Compton organ at St George's Cathedral, Southwark. His programme includes the UK premiere of Stocken's *Mysterium Fidei*; subtitled 'a journey towards faith', the nine-minute work will be premiered by Stocken at Rikkyo University, Tokyo in May. Also in the recital is a rare opportunity to hear Percy Buck's Sonata no.2. Before the recital, at 6.30pm organ consultant Dr William McVicker will give a talk about the Compton instrument.

Meanwhile, across to the neighbouring Southwark Cathedral (right), where Olivier Latry (Notre-Dame de Paris) and Colin Walsh (Lincoln Cathedral) visit on 9 May and 6 June respectively to give two of four Celebrity Recitals to mark the retirement of director of music Peter Wright; the other two recitals will be given by assistant director of music Stephen Disley (2 May), and Wright himself (23 May). All recitals begin at 7pm; tickets (£10) are available at [bit.ly/2CW4B0u](http://bit.ly/2CW4B0u). Wright's recital will be followed by the annual reception in aid of the Danby Trust (tickets an additional £40, also from Eventbrite).



TONY HIGGITT

### Alton, St Lawrence at 8pm\*

Ourania Gassiou (7 May), John Purver (1.10pm, 16 May) 01420 543628

### Arundel Cathedral at 7.30pm

D'Arcy Trinkwon (14, 28 Jun) 01903 882297

### Birmingham Symphony Hall at 1pm

Thomas Trotter (17 Jun) 0121 780 3333

### Birmingham Town Hall at 1pm

Thomas Trotter (13 May; & Sally Stocks (fl) 3 Jun) 0121 780 3333

### Brecon Cathedral at 7pm\*

Jonathan Pilgrim (1 May), Stephen Disley (5 Jun), The Fosse Duo (1.10pm, 7 Jun) 01874 624857

### Bristol Cathedral at 1.15pm

James Lancelot (7 May) 0117 926 4879

### Burton upon Trent, St Modwen's at 12.30pm

David Butterworth (12 Jun) 07850 833890

### Chelmsford Cathedral at 12.30pm

Christopher Strange (3 May), Laurence Lyndon-Jones (7 Jun) 01245 294484

### Chester Cathedral at 1.10pm

Andrew Wyatt (2 May), Jane Watts (9 May), Colin Walsh (16 May), Philip Rushforth (23 May, 6 Jun), John Wyatt (30 May), Mark Swinton (13 Jun), James Parsons (20 Jun), Graham Eccles (27 Jun) 01244 500974

### Chichester Cathedral at 1.10pm

Richard Gowers (21 May), Mitchell Farquharson (25 Jun) 01243 782595

### Cranleigh School at 12.45pm

Philip Scriven (7 May, 4 Jun) 01483 542009

### Durham, Ushaw College at 2pm

Ian Hare (27 Apr) 017684 83886

### Dursley, St James-the-Great at 11am

Christopher Too (25 May), Anthony Burns-Cox (29 Jun) 01453 549280

### Edinburgh, Usher Hall at 1.10pm

John Kitchen (3, 10, 17, 24 Jun) 0131 228 1155

### Farnborough Abbey at 3pm

Gerard Brooks (2 Jun) 01252 546105

### Glasgow, St Bride's Episcopal at 7.30pm

John Kitchen (14 Jun) 07880 668392

### Hereford Cathedral at 1.15pm\*

Peter Dyke (3.05pm, 4 May; 7.15pm, 14 May; 3.05pm, 15 Jun), Henry Metcalfe (7 May), Peter King (21 May), Andrew Wyatt (28 May), Jonathan Allsopp (4 Jun), Richard Cook (11 Jun), David Henning (18 Jun), Charles Maxtone-Smith (25 Jun) 01432 374210

### King's Lynn Minster at 12.30pm

James Lancelot (20 May), Martin Ellis (28 May) 01553 772858

### Leicester Cathedral at 1pm

Simon Headley (6, 13, 20 May, 3, 10, 17 Jun) 0116 261 5357

### Liverpool Cathedral at 11.15am

Daniel Bishop (6 May), Richard Lea (27 May) 0151 708 8471

### Liverpool Metropolitan Cathedral at 3pm

Richard Lea (6 May) 0151 708 8471

### Liverpool, St George's Hall at 5.30pm\*

Ian Tracey (6 May; 12.45pm on 14 May, 18 Jun) 0151 225 6909

### London E1, Christ Church Spitalfields at 7.30pm

Henry Fairs (13 May), John Wellingham (17 Jun) 020 7377 2440

### London EC4, St Paul's Cathedral at 6.30pm\*

Bine Bryndorf (2 May), Simon Johnson (6 Jun); Sundays at 4.45pm 020 7651 0898

### London EC4, Temple Church at 1.15pm

Tom Winpenny (15 May) 020 7427 5641

### London N1, St John the Evangelist, Duncan Terrace at 7.30pm

Sebastian Gillot (25 May), William Fox (29 Jun) 020 7226 1218

### London SE1, St George's Cathedral, Southwark at 6.30pm

Frederick Stocken (13 Jun; pre-concert talk at 6.30pm) 020 7928 5256

### London SE1, Southwark Cathedral at 7pm\*

Stephen Disley (2 May), Olivier Latry (9 May), Peter Wright (23 May), Colin Walsh (6 Jun); Mondays at 1.10pm (except 6 & 27 May) 020 7367 6700

### London SW1, Methodist Central Hall at 3pm

Gerard Brooks & Assoc. of Christian Bandsmen (19 May), Peter Stevens (16 Jun) 020 7654 2000

### London SW1, Westminster Abbey at 5.45pm

Sundays 020 7222 5152

### London SW1, Westminster Cathedral at 7.30pm

Gerard Brooks (22 May), TBC (26 Jun) 020 7798 9057

### London W1, St George's, Hanover Square at 1.10pm

Carolyn Craig (14 May), Markus Sterk (28 May), Katie Pardee (11 Jun), Gary Cobb (25 Jun) 020 7629 0874

### London W1, Grosvenor Chapel at 1.10pm

Richard Hobson (7 May), Janette Fishell (21 May), Julian Haggett (4 Jun), Margaret Phillips (18 Jun) 020 7499 1684

### Malvern Priory at 12 noon

John Kitchen (18 May) 01684 561020

### Norwich Cathedral at 11am\*

Katherine Dienes-Williams (6 May), Ashley Grote (27 May), George Incoe (7pm, 19 Jun) 01603 218306

### Orford Church at 7.30pm\*

Paul Hale (10 May), William Saunders (1pm, 11 May), Bernhard Haas (8pm, 11 May), Jonathan Rutherford, Catherine Ennis & Prometheus Orch. (4pm, 12 May) 01728 687110

### Oxford Town Hall at 12 noon

Gabriele Damiani & Marco Lo Muscio (29 May), Greg Wheele (19 Jun) 01865 252195

### Patterdale, St Patrick's at 12 noon

Peter King (30 Apr) 017687 72433

### Portsmouth Cathedral at 1.10pm\*

Anthony Froggatt (8pm, 10 May), Jeffrey Williams (9 May), Simon Earl (6 Jun), James Davy (18 Jun), Charles Harrison (19 Jun), David Briggs (2pm, 22 Jun), James Furniss-Roe (27 Jun) 023 9282 3300

### Reading Town Hall at 1pm

Eric Tyson (20 May) 0118 960 6060

### Rochdale Town Hall at 7pm

Keith Hearnshaw & Phoenix Brass Ensemble (10 May) 01706 343163

### St Albans Cathedral at 12.30pm\*

Francesca Massey (15 May), Philip Scriven (5.30pm, 18 May), Timothy Allen & Christine Westhoff (sop) (12 Jun) 01727 860780

### Truro Cathedral at 1.10pm

James Lancelot (28 Jun) 01872 276782

### Warwick, St Mary's at 1.15pm

Ashley Wagner (17 May), William Peart (24 May), Marcus Sterk (31 May), Oliver Hancock (14 Jun), Callum Alger (21 Jun), Mark Swinton (28 Jun) 01926 403940

### Wells Cathedral at 1.05pm

Joshua Stephens (9 May), Christopher Herrick (13 Jun) 01749 674483

### Winchester Cathedral at 4pm

David Newsholme (6 May), Philip Scriven (27 May) 01962 857200

### Winkfield, St Mary at 7.30pm

David Goode (8 Jun) 01344 886700

For fuller listings, visit [www.choirandorgan.com](http://www.choirandorgan.com)

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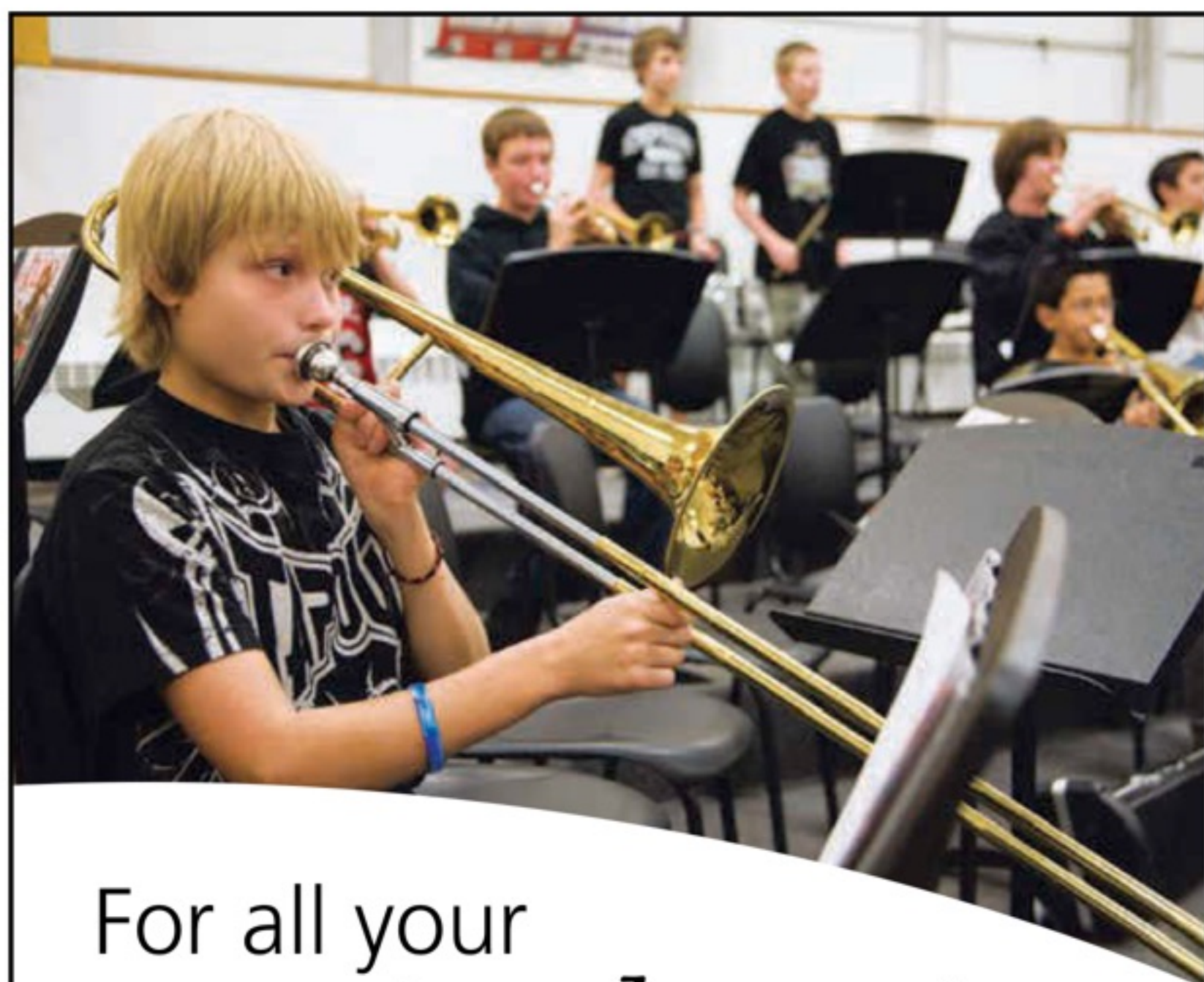
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# CHOIR & ORGAN NEXT ISSUE

**JULY/AUGUST 2019**

## **SIR JAMES MACMILLAN**

What fires this renowned Scottish composer? An exclusive interview with him as he celebrates his 60th birthday.

## **BERTRAND CATTIAUX**

The French builder has built a new organ in Étampes, south of Paris, and restored a rare renaissance instrument.

## **ACROSS THE DIVIDE**

Twenty years of the Ulster Youth Choir have brought young singers together in a spirit of hope.

## **PHILIPPE LEFEBVRE**

A titular organist of Notre-Dame de Paris, the renowned improviser prepares for his Selby Abbey recital.

## **JOHN MCCABE**

An overview of the choral works of the English composer, who would have turned 80 this year.

## **Plus...**

News and previews, specialist reviews, readers' offers, and an International Directory of Pipe Organ Builders.



# ON RELEASE

NEW DISCS COMING OUT IN... MAY AND JUNE 2019

MONIKA RITTERSHAUS



▲ Reviving Leopold Mozart: Berlin ensemble Das VokalProjekt

**H**ow did Leopold Mozart feel about his precocious son? After all that teaching and drilling, tour-organising, concert-promoting and, no doubt, the 18th-century equivalent of boozing and schmoozing, Leopold's initial pride at the great success of his project must surely have turned later to feelings of rejection when his 'rogue' son demonstrated to all that he was a genius who no longer

needed his father on the voyage. Relegated to the second division, being principally known as Wolfgang Amadeus's 'father and teacher', Leopold was however a skilled violinist and organist, and composer in his own right. His extensive catalogue embraces symphonies, concertos, chamber music and church music, much of it lost but some now undergoing revival thanks to recent research. In May, to celebrate the

tercentenary this year of his birth, Aparté Records releases a CD of **Leopold Mozart: Missa solemnis** [AP 205], performed by Das VokalProjekt and the Bayerische Kammerphilharmonie under the baton of Alessandro De Marchi – the only recording now available, a 1982 version being no longer available.

Early music fans have a feast in store. The Dublin Consort Singers and Fretwork,



## CHORAL CDS

### An English Coronation

Gabrieli Consort/McCreesh  
Signum Records SIGCD 569

40

The Sixteen/Christophers  
Coro COR 16172

### John Amner: Complete Consort Music

Dublin Consort Singers,  
Fretwork/Keane  
Rubicon Classics RCD 1032

### Donizetti: Vesper Psalms

Sols, Simon Mayr Choir,  
Concerto de Bassus/Hauk  
Naxos 8.573910

### Guillaume Dufay (c.1400-

74): Lament for Constantinople & other songs

Orlando Consort  
Hyperion CDA 68236

### Elysium – Schubert choral works for male voices vol.5

Sols, Camerata Musica Limburg/  
Schumacher  
Genuin GEN 19654

### Eduard Grieg Kor sings Grieg

Chandos CHSA 5232

### High Renaissance – choral polyphony from the Low Countries

New London Chamber Choir/  
Wood  
AmonRa CDSAR 73

### Reinhard Keise: Der blutige und sterbende Jesus

Sols, Cantus Thuringia, Capella  
Thuringia/Klapprott  
CPO 555259-2

### Mass Transition – choral works by Mason Bates

Cappella SF/Bohlin  
Delos DE 3573

### Bairstow, Harris & Stanford: Choral works

Westminster Abbey Choir,  
Peter Holder (org)/O'Donnell  
Hyperion CDA 68259

### Leopold Mozart: Missa solemnis

Das VokalProjekt, Bayerische  
Kammerphilharmonie/De Marchi  
Aparté AP 205

### Music for Saint Katherine of Alexandria

Binchois Consort/Kirkman  
Hyperion CDA 68274

### One Equal Music – Psalms, Poems and Folksongs of James MacMillan

Elysian Singers/Laughton  
Signum Records SIGCD 575

### Pergolesi: A Neapolitan Stabat Mater

Le Concert de l'Hostel Dieu/Comte  
Chronos ICSM 012



directed by Mark Keane, present the complete consort music of **John Amner** (1579-1642) [Rubicon Classics RCD 1032]; from the Choir of Caius College, Cambridge, and Armonico Consort comes **Supersize Polyphony** [Signum SIGCD 560]; and Hyperion is releasing discs of The Orlando Consort in music of **Dufay** [CDA 68236] and The Binchois Consort with a fascinating collection of late medieval English **Music for Saint Katherine of Alexandria**, the saint whose torture by the Emperor Maxentius gave the name to the Catherine wheel firework [CDA 68274] – the CD booklet tells the story of this remarkable teenager's life and influence before her martyrdom at the age of 18. Raumklang presents an opportunity to explore the choral works of the Polish renaissance composer Wacław z Szamotuł in **Sub Urse – Under the Northern Sky** [RK 3801], with the Cracow Singers directed by Agnieszka Budzinska-Bennett; and the New London Chamber Choir present **High Renaissance – Choral Polyphony from the Low Countries** [AmonRa CDSAR 73]. And on 25 March, the UK-based Resonus Classics launched its first sub-label – Inventa Records – which will have a special focus on early music. Its first release is a disc of large-scale choral works by **Hieronymus Praetorius** performed

by Alamire with His Majestys Sagbutts & Cornetts and Stephen Farr (organ) under the direction of David Skinner.

The early music theme continues in organ releases, which include Martón Borsányi's **Pachelbel volume 2** [Klanglogo KL 1529] and the tenth volume of David Goode's works by **J.S. Bach** on the 1976 Metzler organ of Trinity College, Cambridge, which, alongside a selection of chorale preludes, includes the Fantasia, BWV 562, Trio Sonata no.5, BWV 529, the 'Fiddle' Prelude & Fugue, BWV 539, and Passacaglia & Fugue in C minor, BWV 582 [Signum SIGCD 810]. And from Toccata Classics comes **Joan Cabanilles: Keyboard Music vol.3** [Toccata Classics TOCC 0451], with Timothy Roberts playing 21 works for organ and harpsichord in his ongoing series of music by the so-called 'Spanish Bach'. Roberts explains: 'Cabanilles (1644-1712) was the most vigorous and colourful of all the great Iberian organ composers. He seems to have spent his whole life in the Valencia region, where he was first organist of the city's Cathedral from 1666 until his death, and where he wrote his quite exceptional number of organ pieces (including the often substantial organ versets, they number over 1,000 pieces). Like the first two volumes, this was

recorded mainly on the exceptional large Valencian instrument of 1724 [pictured below, with Roberts at the console] in the great Parish Church – reputedly the largest in Spain – of Saint James of Vila-real (the town famous for its football team). Like virtually all the historic organs of the Catalan and Valencian regions, this one was plundered in 1936 [during the Spanish Civil War], but its case and mechanism survived, and the instrument was beautifully rebuilt (keeping the low, rich Valencian pitch of A=380) by the Barcelona-based firm of Gerhard Grenzing S.A.'

Also in use on the recording are harpsichord no. R33 in 17th-century Flemish style by Michael Johnson, and a characterful late 17th-century organ (builder unknown) in Banyalbufar, Mallorca. ■



#### Hieronymus Praetorius: Motets in 8, 10, 12, 16 & 20 Parts

Alamire, His Majestys Sagbutts & Cornetts, Stephen Farr (org)/Skinner

Inventa Records INV 001

#### Reports – choral works by Perttu Haapanen

Helsinki Chamber Choir/  
Schweckendiek  
BIS 2452

#### Kurt Sander: The Divine Liturgy of St John Chrysostom

Patram Institute Singers/Jermihov  
Fresh! Reference Recordings FR 731

#### Friedrich Schneider: Das Weltgericht

Sols, GewandhausChor, Camerata  
Lipsiensis/Meyer  
CPO 555119-2

#### Stanford: Missa 'Via Victrix'

Sols, BBC National Orch. and  
Chorus of Wales/Partington  
Lyrita SRCD 382

#### Stay, ye angels – J.S. Bach Cantatas

Gächinger Cantorey/Rademann  
Accent ACC 30466

#### Sub Urse – Under the Northern Sky (Polish renaissance music)

Cracow Singers/Budzinska-Bennett  
Raumklang RK 3801

#### Supersize Polyphony

Armonico Consort and Choir of  
Caius College/Monks  
Signum Records SIGCD 560

#### Towards the Light

Helsinki Chamber Choir/  
Schweckendiek  
Chronos ICSM 013

#### Gottfried Heinrich Stölzel: Ein Lämmlein geht und trägt die Schuld (Passion oratorio, 1731)

Purcell Choir, Orfeo  
Orchestra/Vashegyi  
Glossa GCD 924006

#### ORGAN CDS

##### J.S. Bach: Organ Works vol.10

David Goode  
Signum Records SIGCD 810

##### Joan Cabanilles: Keyboard Music vol.3

Timothy Roberts  
Toccata Classics  
TOCC 0451

##### Johann Pachelbel vol.2

Márton Borsányi  
Klanglogo KL 1529







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# REVIEWS

Rating: ★★★★★ Highly recommended ★★★★★ Very good ★★★★★ Good ★★★★★ Average ★ Poor

## STAR REVIEW



### ANGELS

Winchester Cathedral Choir, George Castle (org) /  
Andrew Lumsden (dir)

Hyperion CDA 68255 [70:03]

★★★★★

Sir John Tavener's popularity continues, judging by the number of recordings of his music, especially choral music, that cross my desk. Under a previous Winchester Cathedral master of music – Martin Neary, who provides the exemplary liner notes to this CD – this choir gave many first performances of Tavener's music and a special bond was forged.

## 'Of many Tavener choral CDs, this one is very special'

On the evidence of this disc, it is a bond that continues to this day, fostered by the current incumbent, Andrew Lumsden. The programme includes the usual suspects, though *The Lamb* and the *Song for Athene* are given here in arrangements for high voices by Barry Rose. Lumsden's forces include girls as well as boys and the honours, with the men, are fairly evenly distributed. The girls are exceptional in the deceptively straightforward *Angels*. The choral and recorded sound are excellent throughout, with Winchester Cathedral adding just the right amount of resonance. The CD is crowned by a wonderful rendition of the anthems from *The Veil of the Temple*. Special mention should also be made of organist George Castle's contribution. There may have been many Tavener choral CDs in recent years, but this one is very special.

PHILIP REED

▼ Andrew Lumsden and the Choir of Winchester Cathedral foster a special bond with the music of Sir John Tavener



WINCHESTER CATHEDRAL

## THIS ISSUE'S REVIEWERS

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Rupert Gough

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Michael Quinn

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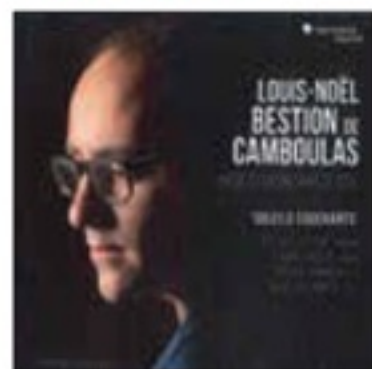
## ORGAN CDS

**LOUIS-NOËL BESTION DE CAMBOULAS: SOLEILS COUCHANTS**

Louis-Noël Bestion de Camboulas, Cavaillé-Coll organ, Royaumont Abbey; Eugénie Lefebvre (s), Etienne Bazola (bar), Adrien La Marca (va), Lucie Berthomier (hp)

Harmonia mundi HMN 916113 [68:06]

★★★★★



Louis-Noël Bestion de Camboulas makes a winning debut on Harmonia mundi's new talent-focused Nova label. And a talent he certainly is, admirably sharing the limelight here in ravishing duets that showcase the intimacy of an 1864 III/44 Cavaillé-Coll built for salon use. Solo transcriptions of Fauré's *Sicilienne*, Franck's *Chorale no.3*, op.40 and Debussy's *Clair de lune* reveal a soloist of utmost sensitivity to tone and temperament. The duets, with soprano, baritone, viola and, most exquisitely, harp range eloquently and elegantly from transcriptions of Liszt, Debussy, Wolf and Fauré to Émile Paladilhe's aching baritone duet *Fantaisie* and Nadia Boulanger's glowing title track with soprano accompaniment, *Soleils couchants*. Quietly, pleasingly, ravishing.

MICHAEL QUINN

**J.S. BACH: CHORALE PARTITAS BWV 766-768 & 770**

Stephen Farr, Bernard Aubertin organ (2015), private residence in East Sussex

Resonus RES 10234 [55:46]

★★★★★



This III/30 house organ is appropriate for the domestic scale of the chorale partitas recorded here: *Ach, was soll ich Sünder machen*; *Christ, der du bist der helle Tag*; *O Gott, du frommer Gott*; and *Sei gegrüßet, Jesu gütig*. These early works, modelled on those by Georg Böhm, explore an array of *figurae*. The *Récit* manual sounds reticent, but the *organo pleno* in the final movement of *Sei gegrüßet* is impressive. Stephen Farr makes the most of the tonal colours on this interesting organ, and the temperament by Thomas Young (1800) gives bold character to the tonalities.

DAVID PONSFORD

**NICOLAS DE GRIGNY: LIVRE D'ORGUE**

André Isoir, Jean Boizard organ (1714), Saint-Michel-en Thiérache Tempéraments TEM 316061 & 316062 (2CDs) [60:18; 48:28]

★★



As part of his eclectic repertoire, André Isoir (1935-2016) did much to evangelise the French baroque repertoire on historic organs. However, for Grigny (1672-1703) there is no sufficiently large 17th-century organ surviving, and performers have to choose later instruments which (as in some F.-H. Clicquot organs) were built nearly a century after Grigny's *Livre d'orgue* was published (1699). This 1714 organ is

chronologically close, but is small: no 16ft Montre, no Great to Pedal coupler and no *ravalement* for the Pedal reeds. This forced Isoir to transpose the Pedal down an octave in places, but the final chord of the *Offertoire* (missing bottom AA) still sounds as a second inversion chord. Grigny really needs a larger instrument.

Despite copies by Bach and Walther, Grigny's original print is flawed with wrong titles, misplaced slurs and ornaments, and (I think) many wrong notes and absent accidentals. Isoir's interpretation is whimsical in its treatment of rhythm, *notes inégales*, ornaments and even registration in places. All this fails to justify our faith that we are hearing authentic Grigny, although Isoir's whimsicality does produce some imaginative ornaments. This is playing of a previous generation, and therefore historically interesting.

DAVID PONSFORD

**CHARLES-MARIE WIDOR: SYMPHONIES 5, 6, 8-10**

Christian Schmitt, Cavaillé-Coll organ (1890), St Ouen, Rouen CPO 777 706-2 (3CDs) [65:25; 66:57; 49:37]

★★★★★



If there's one organ in the world on which you'd want to have recordings of these stellar Widor symphonies then it might well be Cavaillé-Coll's last great masterpiece, described by Widor himself as 'worthy of Michaelangelo'. But if you're

going to record this music on one of the most exalted instruments in the history of the craft, you'd better know how to do it justice. Christian Schmitt certainly does, producing a very classy set of performances in which tempi are always moderated sufficiently to allow the organ to speak on its own terms, *tempo rubato* is judiciously judged, and in which the occasional banalities of the music are consistently raised to greater things. Schmitt is a former pupil of Daniel Roth, Widor's present-day successor at St Sulpice, and has clearly immersed himself fully in the style. There are too many highlights to mention, but the sense of a struggle hard won at the end of the opening movement of the Fifth, the monumental rhetoric at the opening of the Sixth, and the timeless sense of lyricism in the various Adagios, are all exceptionally handled. Of the many recordings of this organ, the sound here is at the more direct end of the spectrum, although not disturbingly so.

CHRIS BRAGG

**DUPRÉ: THE AMERICAN EXPERIENCE**

David Baskeyfield, Aeolian-Skinner organ (1932/1942), St Mary the Virgin, New York City

Acis APL 67072 [73:22]

★★★★★



Marcel Dupré's intensive performing tours in America from the 1920s onwards prompted his enthusiasm for the developing American organ with its electric actions, standardised consoles and extensive playing aids. This influence manifested itself in his rebuilding of the organ at his home at Meudon, though thankfully not at St Sulpice... On the present



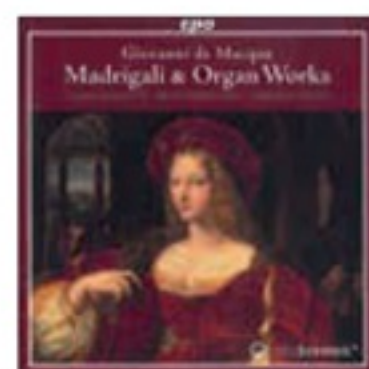
disc, British organist David Baskeyfield performs some of Dupré's fiendish earlier organ works, including the op.7 Preludes & Fugues, Second Symphony and *Evocation* on the blazing Aeolian-Skinner at 'Smoky Mary's' in New York City. With G. Donald Harrison in the early days of creating the 'American Classic', and subsequent expansion of the concept, this organ, with its slightly French-sounding reeds, is very appropriate for Dupré's scores. Baskeyfield, first prize-winner at numerous international competitions, is entirely unfazed by the technical challenges and plays with both astounding virtuosity and musicality. An interesting inclusion is Dupré's devilish transcription of Dukas's *The Sorcerer's Apprentice*, discovered in manuscript in the papers of Rolande Falcinelli. Baskeyfield's outstanding notes about both music and organ are, unfortunately, printed uncomfortably small.

CHRIS BRAGG

**GIOVANNI MARIA PELAZZA: ORGAN MUSIC**

Fabio Macera, Serassi organ (1821), SS Crucifix, Borzonasca, Italy  
Brilliant Classics 95516 [78:00]

★★★



The Turin organist-composer Giovanni Pelazza (1847-1936), following a period in France, spent his final years in Buenos Aires where his works apparently included an oratorio about Christopher Columbus. The music left behind by

Pelazza provides no surprises for anyone familiar with the *bel canto* style as found in the organ music of Morandi, Padre Davide, Petrali et al, and for which the Serassi organ type (here tuned in 1/6 comma meantone to occasionally surprising effect) is so well suited. While the affinity with orchestral colour in the (still single manual) organ is developing – bells (heard regularly), tromboni, ➤

**BACH FAMILY: COMPLETE ORGAN MUSIC**

Stefano Molardi, Luca Scandali, and Filippo Turri (various period and modern organs)

Brilliant Classics 95803 (24CDs: 1-15 JSB, then family members)  
[6:16:00]

★★★



This is a huge undertaking, interesting for the family members other than JSB, who are not so much recorded. The organs used for JSB are Trost (1730-55), Waltershausen; Silbermann (1750-55), Dresden Hofkirche; Hildebrandt (1726-28), Sangerhausen; Thielemann (1731),

Gräfenhain. For the family members, organs by Dell'Orto and Lanzini (2007 and 2003), a chest organ by Patella (1998), Zanin (2007), and Volckland (1732-37), Erfurt. The booklet gives no detail of the organs, nor information about the performers. It has a brief general background to the music, and to the various family members beyond JSB.

Least successful of the organs is the Trost, which despite a fine pleno has very noisy action, particularly in vigorous pedal passages, and some rather uneven voicing not helped by dry acoustics. Stefano Molardi includes the six trio sonatas on this organ, often with a pedal 16, rather heavy and slow-speaking, and the slow movements often very slow. The Hofkirche Silbermann is wonderful, and draws the best playing from Molardi. Here we have *Clavierübung III*, with some lovely registrations, a fine *Vater unser*, and magisterial *Aus tiefer Not*, though the final Fugue is not convincing, falling into the trap of changing manuals too often. Best of the JSB here on the Silbermann are the '18 Chorales', well-paced and nicely registered. The Hildebrandt organ is very fine, with beautifully balanced choruses in the 'Dorian' Toccata, which has a well-judged tempo, although the following fugue is much too slow. A lovely performance of the A minor Vivaldi-Bach Concerto on this organ has clarity and perfect balance. Next is the Thielemann organ, a fine sound but in rather dry acoustics. The Passacaglia is recorded here, a strange and unconvincing

interpretation using a rather dull registration until almost the end, when suddenly the pleno appears. Molardi is not a very consistent player: he gives some excellent performances, but others, like the *Alla breve* on CD12, are rather dull and pedantic.

CDs 16 and 17 are devoted to CPE Bach, and in Luca Scandali we have a much more inspiring player: the six organ sonatas are given lovely sparkling performances, and the Dell'Orto organ sounds very fine indeed. Particularly impressive is a *Fantasia & Fugue* in C minor, which, with its dramatic rococo sensibilities, highlights the difference between father and son very strikingly. Next is Molardi on another equally lovely Dell'Orto organ playing Johann Ernst II, Johann Bernhard I, Johann Lorenz, Johann Friedrich I, and Heinrich Bach, one of the earliest members of the family who wrote some interesting and inventive chorale settings. There is an interesting Fugue by JFB I, but several very long Ciaconas by JBB I are very ordinary, using standard figurations and ideas. It is engaging to hear all this music in the family context, but I wonder how much will bear repeated listening. The best thing about these sets of variations is hearing so many and diverse registrations. Uncertain attributions include a *Chorale Partita Wenn wir in höchsten Nöten sein* BWV Anh. 78, which stands out as a work of interest and quality, and Molardi uses a lovely variety of colour in the seven verses.

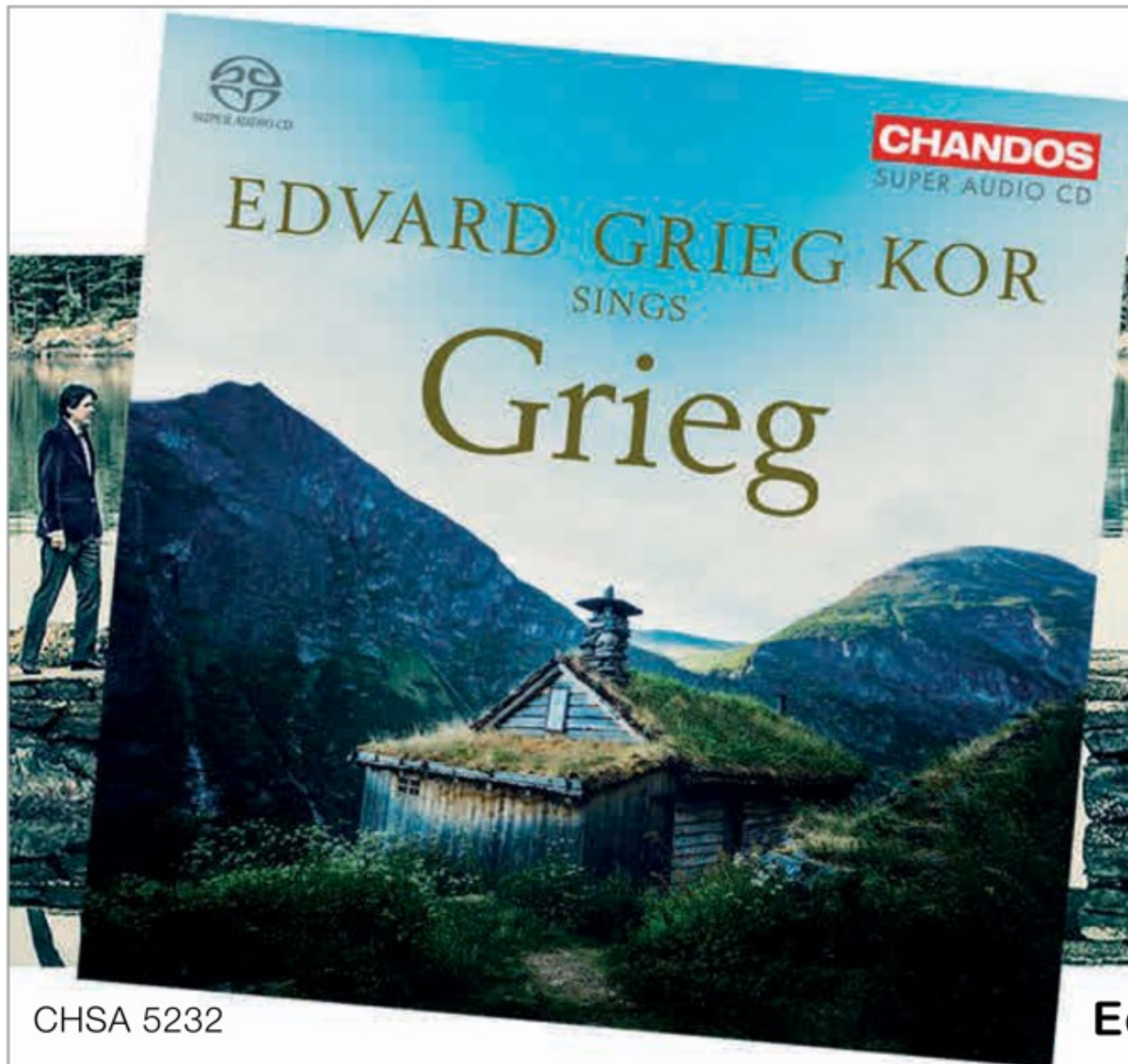
The next two CDs are of music by Wilhelm Friedemann, one of the most talented sons of JSB, with perhaps the saddest life story. Filippo Turri plays here, with the manualiter fugues on a fine chest organ, and the fugues with pedal and seven chorales on the Zanin organ. It is stylish playing, and emphasises the contrapuntal skill that WF inherited from his father. Last come three CDs with Molardi on the Volckland organ, playing a selection of chorales and variation sets by JCB I and JMB I.

This is undoubtedly an important set, giving the context of JSB in the family. The recording is generally good, and the organs interesting. The playing is variable, but despite this, the set makes a very worthy addition to the catalogue.

DOUGLAS HOLLICK



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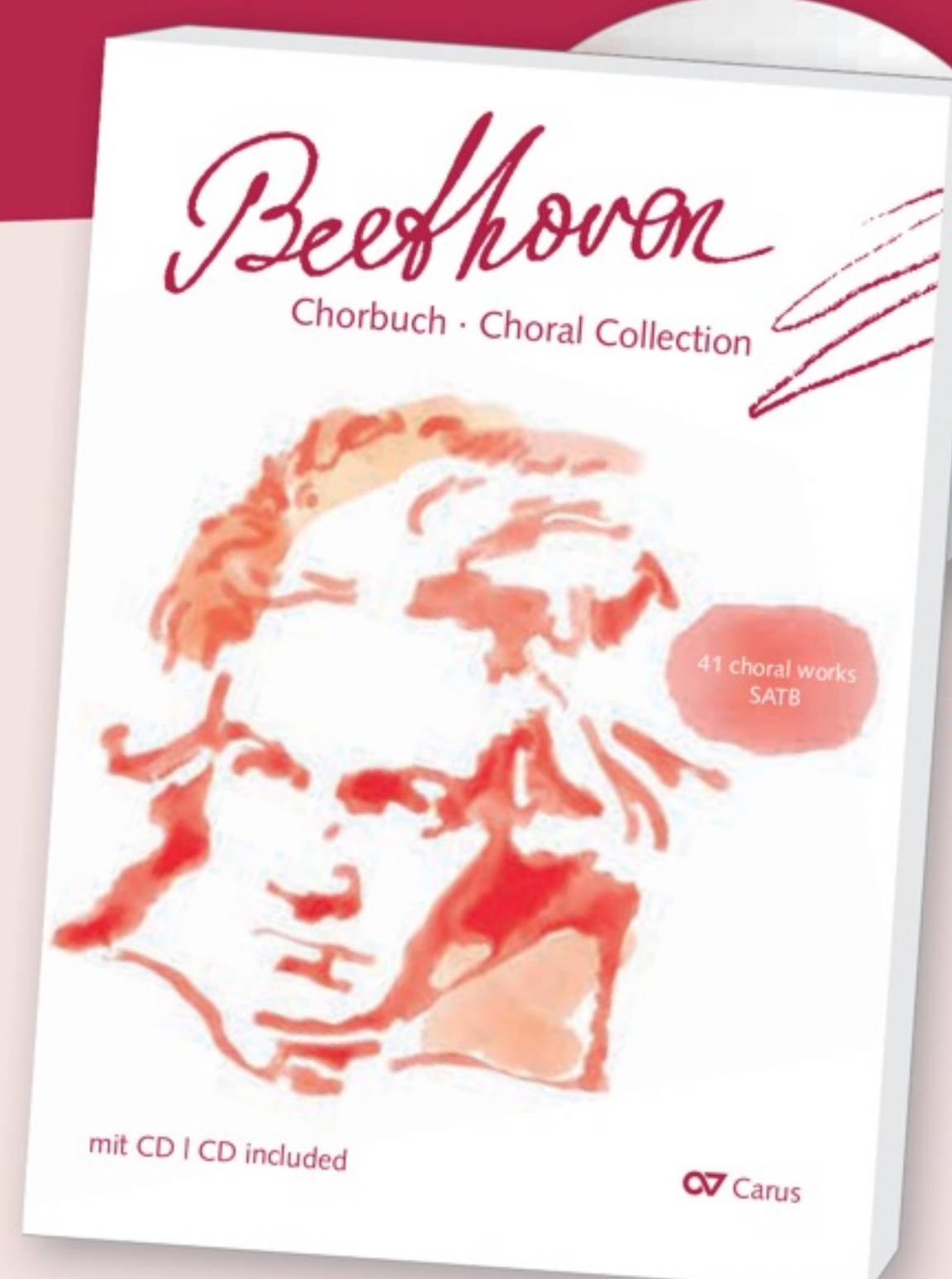


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◁ corno inglese et al – this is repertoire still untouched by the Cecilian reform of Italian sacred music and just pre-dating the German influence on late 19th-century Italian organ writing exhibited by the sonatas of Pblbio Fumagalli, teacher of Enrico Bossi (whom, mind-bendingly, Pelazza outlived for 11 years). If, like me, you find the marches and polkas outstay their welcome very quickly, it must be said that Fabio Macera knows exactly how to play this music with an appropriate sense of theatre, and understands brilliantly its relationship with the historic, idiosyncratic organ heard here.

CHRIS BRAGG

### AMANDA MOLE

Amanda Mole, Marcussen & Søn organ, Musashino Civic Cultural Hall, Tokyo

Naxos 8.573912 [59:52]

★★★★★



Victor of the 2017 Musashino-Tokyo International Organ Competition, Amanda Mole makes an accomplished debut on disc. Foregrounding her feeling for colour and contrast, Buxtehude's G minor Praeludium and Alain's *Janequin Variations* are

adroitly variegated, the three excerpts from Reger's op.129 Nine Pieces dispatched with understated but evocative poetry. Bach's D major Prelude & Fugue (BWV 532) puts her pedal work to the test with pleasingly atmospheric results. Nico Muhly's *The Reverend Mustard His Installation* is delightfully realised, Mole moving with involving nimbleness from pedals to left hand and back again alongside a constant, right-hand semiquaver accompaniment. Bruhns and Messiaen complete a welcome introduction to a young talent to watch.

MICHAEL QUINN

### BIAGIO PUTIGNANO: ORGAN WORKS

Pier Damiano Peretti, Mathis organ (1995), Schottenkirche, and 18th-century Neapolitan school organ, Kirche Sankt Ursula, Vienna; Marie-Antoinette Stabentheiner (s)

Tactus TC 961602 [68:10]

★★★★★



Biagio Putignano is one of Italy's most celebrated exponents of new music and this disc brings together, for the first time, his own four organ works. These are complex, imaginative, daring and engaging compositions, and it is refreshing to discover a composer who plays the instrument and really knows how to create new sounds and effects. The addition of soprano Marie-Antoinette Stabentheiner in the final *Tre pezzi sacri* lends a further dimension to the soundworld, heightened by the voice moving around the building. Putignano's work sits alongside excerpts from the earliest surviving Italian keyboard music collection, the 1420 Codex Faenza. These intabulations of great ingenuity are performed by Pier Damiano Peretti on an old 18th-century Italian organ and cleverly bring Putignano's work into relief.

RUPERT GOUGH

### EDUARD ADOLF TOD: ORGAN WORKS

Jan Lehtola, Walcker organ (1891), St John's, Helsinki; Tuulia Ylönen (cl), Petri Komulainen (hn)

Toccata Classics TOCC 0505 [87:14]

★★★



A celebrated organist in his time, Eduard Tod composed only a handful of organ works for organ. I cannot fault the performances here, but I do question the juxtaposition of repertoire: rather than Jan Lehtola's intention to illustrate the

evolution of German organ sonata form in the 19th century, the bookending of Tod's music with organ sonatas by Thuille, Reinecke and Ritter only serves to make Tod's more Mendelssohnian sonata feel the poorer cousin. The Walcker organ ought to be ideal, but later alterations added French-style reeds, and it is a real shame that Lehtola makes so much use of these stops, which over-dominate, rather than colour, the intricate textures of this German romantic music. The highlights are Tod's two charming pieces involving other instruments: *Fantasie: Wie schön leuchtet uns der Morgenstern* for clarinet and organ, op.4, and *Andante religioso* for horn and organ, op.10.

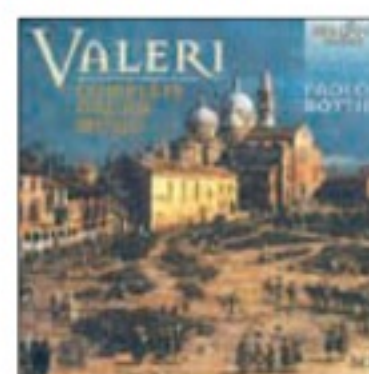
RUPERT GOUGH

### VALERI: COMPLETE ORGAN MUSIC

Paolo Bottini, organs by Pietro Nacchini in San Giorgio Maggiore, Venice (1750), and San Rocco, Venice (1743); attrib. Angelo Bonati in Santi Pietro e Paolo, Vallio Terme, Brescia (1760); Gaetano Callido in San Floriano, Pieve di Zoldo, Belluno (1812), and Santa Maria Assunta, Candide de Cadore, Belluno (1797-99)

Brilliant Classics 95559 (3CDs) [3:33:39]

★★★★★



Following the 'world premiere' recording of a selection of works by Gaetano Valeri (1764-1822) by Alessandro Perin in 2018 comes the 'complete organ music' played by Paolo Bottini on five historic Italian organs. From the literature cited,

Valeri's music is a recent discovery. He was organist of Padua Cathedral from 1785 until his death, and most of his Sonatas are short, binary-form pieces (the longest, a theme with variations, lasts seven-and-a-half minutes) in a style derived from Haydn and Mozart and dominated by cantabile melodies with lavish decoration. This lightweight music – 'Alberti' basses often feature – must surely have pleased congregations, and Valeri's registration instructions make full use of the colourful Italian organ. Musical styles in both opera house and church were hardly different, although the range of subtitles and tempo indications in these organ pieces reveal a composer with a wealth of musical imagination, albeit within short time-spans.

Paolo Bottini recorded the 77 pieces over a period of more than two years and is evidently at home with this style of music, capturing the melodies and rhythms with engaging character, thus avoiding repetition. The booklet includes organ specifications, a bibliography and details of the principal publishers of Valeri's music.

DAVID PONSFORD

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**SOUTHBANK CENTRE**



◀ **THE ASCENSION**

Aleksandr Nisse, Selby Abbey

Selby Abbey Organ Masters SAOM 004 [75:18]

★★★★★



Following hard on the heels of John Scott Whiteley's recording of German romantic music, we now have another release from Selby Abbey – this time with a recital of predominantly French romantic music. The Abbey may lack the

resonance of a typical French cathedral, but the recently restored Hill organ of 1909 fares well at providing the right colours for Tournemire, Duruflé and Messiaen's *L'Ascension*. There is quite a lot of extraneous noise on this recording, but it does not particularly detract from fine performances from Aleksandr Nisse. If nothing else, I recommend buying this disc for the very welcome discovery of *Six pièces* by Nisse's aunt Danielle Salvignol-Nisse – six wonderfully colourful miniatures which owe much to Danielle's teacher, Jean Langlais.

RUPERT GOUGH

**MESSIAEN: ŒUVRES POUR ORGUE**

Louis Thiry, Metzler organ (1965), Cathédrale Saint-Pierre de Genève

La dolce volta LDV 49.1 (3CDs) [69:28; 71:25; 73:19]

★★★★★



La dolce volta continue their series of well-mastered and beautifully presented box sets of archive recordings with a re-release of Louis Thiry's award-winning 1972 recording of the complete organ works of Messiaen (or at least those published at the time). With the relatively new neo-baroque Metzler organ at Saint-Pierre, Geneva, this was ground-breaking stuff both in terms of the virtuosic playing of Thiry and the first stereo recording of Messiaen's work. Yes, it may not be as accurate and aurally atmospheric as more recent complete recordings (e.g. Olivier Latry or Gillian Weir), and does not include the last two major organ cycles, but it does stand up to modern scrutiny. There is a poetic understanding of the music from one of the great virtuosos of his time who worked closely with Messiaen on this music – a musical record worthy of such a well-presented re-release.

RUPERT GOUGH

**GIOVANNI DE MACQUE: MADRIGALI & ORGAN WORKS**

Edoardo Bellotti (org), Weser-Renaissance Bremen / Manfred Cordes (dir)

Radiobremen cpo 777 977-2 [63:03]

★★★★★



This is an attractive programme of five-voice madrigals from the *Sesto Libro de Madrigali* (Venice, 1613) by Giovanni de Macque (1548-1614) – from the last generation of Franco-Flemish composers – who was active in Naples in the service of the Prince of Venosa (the father of

Gesualdo). The madrigals are sung by solo voices who privilege expression of the texts, but somewhat at the expense of tuning and blend. Organ ricercars, toccatas, canzonas and capriccios are played on an early 17th-century north Italian organ, including the two '*stravaganti*' pieces that explore bold harmonies characteristic of Gesualdo's madrigals – remarkably effective in mean-tone temperament.

DAVID PONSFORD

**CHORAL CDS****SI VOUS VOULIEZ UN JOUR... AIRS SÉRIEUX ET À BOIRE, VOL.2**

Les Arts Florissants / William Christie (dir)

Harmonia mundi HAF 890530

★★★★★



Like a plate of fresh-fruit *macarons*, these miniature musical flavour-bombs detonate emotions in the ear with utterly charming solo and ensemble singing. Technically top-notch instrumental and vocal interpretations of irrepressible character – vivid, immediate, vastly expressive – inform this beguiling selection of lyric and pastoral miniatures from Moulinié, Lambert, and Le Camus, interwoven by sections of Charpentier's *Pastorale*. The recording is a touch dry, but the perspective is wonderfully detailed. If you missed their Wigmore Hall appearance in January, presenting programme 3 of this series, why not console yourself with this?

REBECCA TAVENER

**J.S. BACH: ACTUS TRAGICUS (BWV 106); HIMMELSKÖNIG, SEI WILLKOMMEN (BWV182); KOMM, JESU, KOMM (BWV239)**

Amici Voices

Hyperion CDA68275 [61:46]

★★★★★



This CD from Amici Voices is a triumph. Since their founding in 2012, Amici Voices has pursued the path of one-to-a-voice Bach – and from the evidence of this disc, with great success.

Bookended by two pre-Leipzig cantatas is a lithe and expressive reading of the double choir motet *Komm, Jesu, komm*, which, despite one or two slight lapses of intonation, catches the spirit of the piece. No less successful are Amici Voices' readings of the cantatas – though they may be thought emotionally cool by some, this reviewer found their balanced no-nonsense approach refreshing. BWV 106 is a chamber piece whose very particular instrumental sonority (recorders and violas da gamba or viols) is here memorably realised. BWV 182, composed in Weimar for Palm Sunday 1714, is a substantial and richly varied cantata, beginning with a French Overture-inspired sinfonia and including no fewer than three generous choral movements. The solo arias are neatly dispatched, and throughout this well-planned CD one has the sense of an ensemble with great things ahead of them.

PHILIP REED

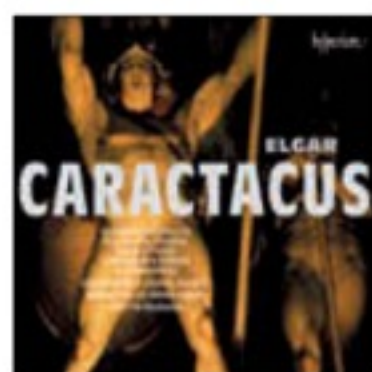
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## ◀ ELGAR: CARACTACUS

Elizabeth Llewellyn (s), Elgan Llŷr Thomas (t), Roland Wood (bar), Christopher Purves (b), Alastair Miles (b), Huddersfield Choral Society, Orchestra of Opera North / Martyn Brabbins (dir)  
Hyperion CDA 68254 (2CDs) [58:05; 38:12]

★★★★★



*Caractacus* was the last major work Elgar wrote before the *Enigma Variations* springboarded his reputation from an obviously gifted, though largely 'local' composer to a major national and international artist. The oratorio is set in the first century and rooted in Elgar's beloved Malvern Hills and River Severn, with a final scene in Rome. The British chieftain Caractacus has defied the Roman invaders for eight years before being defeated in battle. He is taken to Rome where his eloquence in addressing the Senate and the Emperor's clemency gained him limited freedom. Despite weaknesses in Henry Arbuthnot Acworth's libretto, Elgar's score is strong and characterful. It's a period piece, of course, and we need to keep that in mind when listening to it, especially the self-confident epilogue. Brabbins has the measure of the piece and leads his forces in a superbly convincing account. The Huddersfield Choral Society sing splendidly for him, as does the uniformly excellent quintet of soloists. Elgan Llŷr Thomas and Elizabeth Llewellyn are especially touching, while in the title role, baritone Roland Wood is on terrific form.

PHILIP REED

## BRAHMS: EIN DEUTSCHES REQUIEM

Carolyn Sampson (s), André Morsch (bar), Cappella Amsterdam, Orchestra of the Eighteenth Century / Daniel Reuss (dir)  
Glossa Music GCD 921126 [70:26]

★★★★★



Recorded live in the Netherlands in 2018, Daniel Reuss offers a richly drawn performance of Brahms's choral masterpiece. The smaller than usual choir for this work and the orchestra's period instruments, together with a general observance of the metronome markings from the first performance in 1868, lend this reading greater textual transparency than we might be accustomed to. These features also contribute to the performance's profound sense of calm, and the element of consolation Brahms was seeking to evoke. Both André Morsch and Carolyn Sampson acquit themselves well, with the latter delivering a radiant account of the soprano's one solo contribution, while Morsch is perhaps less dramatic than is usual in this piece – all part of Reuss's vision, one imagines. Cappella Amsterdam produce a nicely focused choral sound. Only the quality of the recorded sound robs this CD of a fifth star.

PHILIP REED

## DURUFLÉ: COMPLETE CHORAL WORKS

Cecilia Duarte (m-s), Eduardo Tercero (t), Houston Chamber Choir, Norman Fischer (vc), Ken Cowan (org) / Robert Simpson (dir)  
Signum SIGCD 571 [68:42]

★★★★★



Founded in 1995 by Robert Simpson, the Houston Chamber Choir here offer beautifully presented accounts of all of Duruflé's choral music. The famous Requiem is obviously the centrepiece and is given here in its version with organ accompaniment, with the baritone solos delegated to the choir's baritones – a perfectly legitimate approach, though this appears not to have been brought to the attention of the author of the otherwise excellent liner notes. Recorded in warm, though not too reverberant acoustics, the choir's tone is open and bright, and they and their conductor are sensitive to Duruflé's demands. While they can be dramatic when needed, nothing is ever overstated – a temptation in this work, where there is little variety in tempi. The four unaccompanied Gregorian motets show off the choir's strengths to their best advantage.

Organist Ken Cowan is a sensitive player, with well-chosen and characterful registrations in the Requiem which consistently add to the pleasure of this disc.

PHILIP REED

## LEO SOWERBY: AMERICAN MASTER OF SACRED SONG

Gloria Dei Cantores, Gloria Dei Brass Ensemble, David Chalmers & James E. Jordan Jr (org) / Elizabeth C. Patterson (dir)  
Paraclete Records GD CD 131 (2CDs) [73:08; 76:08]

★★★★★



Regarded in some quarters as the leading American composer of sacred music in the last century, Leo Sowerby (1895-1968) was a professional church musician in his native United States. These two well-filled CDs from Gloria Dei Cantores celebrate his art. With anthems, organ pieces and his *Festival Musick* for brass and organ, these CDs will give anyone a fair picture of Sowerby's achievements. He had a distinct flair for word-setting that was a natural response to the text's possibilities, and the four organ pieces included here demonstrate just how attuned he was to the possibilities of the instrument's colour and texture. Gloria Dei Cantores sing Sowerby's music with great conviction, even when the material is occasionally not of the front rank. While some of the singing in the solo vocal works is disappointingly ordinary, the choir's contributions more than make up for this.

PHILIP REED

## BRITTEN: CHORAL WORKS (CHORAL DANCES FROM GLORIANA; HYMN TO ST CECILIA; A HYMN TO THE VIRGIN; FIVE FLOWER SONGS; AMDG)

RIAS Kammerchor / Justin Doyle (dir)  
Harmonia mundi HMM 902285 [53:42]

★★★★★



This CD includes one indisputable masterpiece: the *Hymn to St Cecilia*. Here it receives an exquisitely refined, vocally perfectly balanced reading, as one might expect from this address. The choir's new principal conductor has this



music in his bones: Justin Doyle's judgement throughout is exceptional. He and his forces capture the celebratory nature of the popular *Choral Dances from 'Gloriana'*, swinging the cross-rhythms of 'Time' and finding the calm in 'Concord'. *A Hymn to the Virgin* from Britten's mid-teens is beautifully poised. Less familiar will be the *Five Flower Songs* from 1950, far from conventional unaccompanied part-songs, and the challenging Hopkins settings, *AMDG*, composed in the United States in 1939 for a five-voice ensemble of which Peter Pears was a member. A disc to be warmly recommended. Only one caveat: with a playing time of 54 minutes, one feels there could have been more music included on the programme.

PHILIP REED

**J.S. BACH: MAGNIFICAT; ROBERT MAXIMILIAN HELMSCHROTT (b.1938): LUMEN**

Sophia Körber (s), Anna Kamarsin (s), Theresa Holzhauser (a), Florence Losseau (a), Markus Schäfer (t), Robert Sellier (t), Andreas Mattersberger (b), Niklas Mallmann (b), Simon Mayr Chorus, Concerto de Bassus / Franz Hauk (dir)

Naxos 8.579049 [65:57]

★★★



The contrast between Bach's Lutheran *Magnificat* and Helmschrott's *Lumen* (2017) – a contemporary interfaith dialogue – is extreme, as are the performance styles. In the Bach, the sound of period instruments clashes rather with the

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## EARLY MUSIC

### REBECCA TAVENER ROUNDS UP THE LATEST RELEASES

Just as an expert make-up artist brings out one's finest features and a mediocre one might struggle to mitigate one's blemishes, the right sound engineer and producer can make a recording glow with health and vitality. Such impeccable recording values enhance **Gloria tibi Trinitas** [Signum Classics SIGCD 570], a collaboration between the highly accomplished singers of Contrapunctus and the developing voices of the Choir of The Queen's College, Oxford. This glorious programme of polyphony by John Taverner offers much opportunity for contrast as delicate, sinuous passages of vocal chamber music open up into densely populated choral vistas. On a more intimate scale the Gentlemen of the Chapel Royal sing works by **Thomas Tallis** [Resonus RES 10229], including his low voice masterworks *Suscipe quaeso* and the *Missa Puer natus est nobis*, recorded in 'their' chapel at Hampton Court. Lusty singing, occasionally competitive and a tad old-fashioned, conveys a sense of ownership of the music but, even taking the less than lavish acoustics into account, these forthright performances are ill-served by an unflattering recording.

A group of Elizabethan musical exiles are recruited to a common cause for **In a strange Land** [Harmonia mundi 902266], a cunningly contrived programme from Stile Antico. Their vivid, compelling singing of music by Dowland, Byrd, Philips, Dering, de Monte, and White includes some revelations such as the heart-rending *In this trembling shadow* by Dowland and an intriguing modern madrigal, *The Phoenix and the Turtle*, by Huw Watkins. Their characteristic delicacy of ensemble is captured luminously in immediate recorded sound. Another renaissance composer collective is formed by **Amarae morti** [Hyperion CDA 68279], which finds Peter Phillips not with the Tallis Scholars but directing a choir of young Iberian voices, El León de Oro, in rarities by Phinot, Lassus, Gombert, Cardoso, Victoria, Morales and Palestrina,

including assorted Lamentations and Marian motets. A youthful quality, raw at times in the lower parts, occasionally exposes technical lacunae, but may be pleasing to listeners challenged by the fully released vocal quality that informs our professional scene. By and large these are very effective and appealing interpretations, assisted by a recording with a generous coating of acoustic bloom.

Fans of **Jacques Arcadelt** [Ricercar RIC 392] may immerse themselves happily in this beautifully recorded three-CD box comprising a disc each from Chœur de Chambre de Namur (Motetti), Cappella Mediterranea (Madrigali) and Douce Mémoire (Chansons), recorded in 2018 to mark the 450th anniversary of the composer's death. An excellent booklet accompanies this delightful collection, and the programming plays to the strengths of each ensemble. The two secular CDs are especially lovely, although it's good that a composer from Namur is memorialised by a local choir. For more Italian madrigals sung by Italians, here's **Vieni, dolce Imeneo** [Glossa GCD 922808], a glowing anthology of works by the Flemish master Cipriano de Rore, from La Compagnia del Madrigali. Illuminating recorded sound of great presence complements delicious, engaging, intimate performances from singers who have immersed themselves in text and music, employing interesting changes of texture by occasional and appropriate use of vocal doubling in imaginative, vivacious interpretations.

Regular readers may have noticed my occasional references in this column to the Dutch vocal ensemble Le Nuove Musiche's Monteverdi madrigal series. They embarked on a complete survey in 2013 and now all 12 discs have been re-released together in a bargain box, **Monteverdi Madrigali Libri I-IX** [Brilliant Classics 95661]. It's a very fine achievement and, while not my top library choice, it should tempt discerning listeners on a budget. What about the sound, you ask? Clear and balanced, recorded with sensitivity in moderately reverberant acoustics, more suggestive of chapel than chamber, presenting them in the best light.

*Rebecca Tavener is a singer and director specialising in early and contemporary music. She is founder-director of Canty, Scotland's only professional medieval music group.*



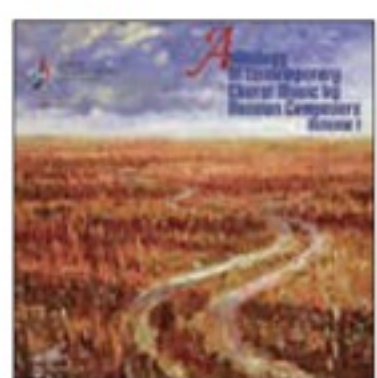
◁ vibrato-laden soloists in an interpretation that pushes tempi at the expense of expressivity. Unfortunately, the close recording draws attention to imprecise tuning and ensemble. The same soloists seem more stylistically comfortable in *Lumen*, in which Jewish, Muslim and Christian texts are juxtaposed with a mission for 'unity within diversity'. The musical language is pan-tonal with colourful orchestration, with diverse musical styles incorporated. This is an interesting oratorio.

DAVID PONSFORD

### ANTHOLOGY OF CONTEMPORARY CHORAL MUSIC BY RUSSIAN COMPOSERS, VOL. 1

Maria Chelmakina (s), Mikhail Kotelnikov (t), Chamber Choir of the Moscow Conservatory, Evgenia Krivitskaya (org), Ekaterina Mechetina (pno), Andrei Vinnitsky (perc) / Alexander Soloviev (dir)  
Melodiya MELCD 02557 [73:00]

★★★



Apart from Rodion Schedrin, not many of the composers represented here will be much known in the west, making this a valuable calling card rather than an intrinsically enjoyable set. The choir shows a little strain in its genre-hopping, but individually the performances are difficult to fault and since they follow the practice of recording all performances, the workshop impression is confirmed, by no means as a drawback. This is a choir to watch in concert. They exude youthful confidence and thoroughly enjoy themselves in Alexander Tchaikovsky's *Can't Get Drunk With Unpleasant People* (it calls on the singers to strike poses and gesture) and Alexander Klevitsky's comic *Tu-cha*, in which a classical choir makes like a rock band on tour. Great fun, but a DVD or bonus track of images would have been even better.

BRIAN MORTON

### CHANSONS FRANÇAISES

Katharina Sabrowski (s), Catherina Witting (s), Alexandra Hebart (a), Gesine Grube (a), Joachim Duske (t), Goetz Phillip Körner (t), Keunhyung Lee (t), Fabian Kuhn (b), Dávid Czismár (b), Christopher Liebold (b), NDR Chor, Paulo Alexandre dos Santos Ferreira (fag) / Philipp Ahmann (dir)

C2/Es Dur ES 2074 [67:47]

★★★★



So familiarly obvious are some of the choices here – Debussy's *Charles d'Orléans* songs, Hindemith, Milhaud, Poulenc, Saint-Saëns, Ravel – that the inclusion of Jean Absil's *Le bestiaire* and Philippe Schoeller's *Cantate Isis*, with its unique solo

bassoon part, come as a delightful surprise. There are still arguments over what precisely defines *chanson* as opposed to any other vocal form. The best response is to listen to this and hear how a superbly drilled choir deals with eclectic material that shows only occasional signs of thematic coherence. It's all beautifully sung, especially the Poulenc, which they seem to approach with special affection. A lovely, endlessly playable set.

BRIAN MORTON

### DIETERICH BUXTEHUDE: MEMBRA JESU NOSTRI

Chapel Choir of Trinity Hall, Cambridge, Orpheus Britannicus, Neue Vialles / Andrew Arthur (dir)

Resonus RES 10238 [70:17]

★★★★★



Buxtehude's Passion meditation, *Membra Jesu nostri* (1680) is, arguably, the most wonderful cantata cycle from the 17th century. The text, comprising biblical and poetic extracts, focuses on seven parts of the crucified Christ's body – the feet, knees, hands, side, breast, heart, and face – each cantata consisting of a sonata, solo and choral movements. On this CD, the cycle is beautifully interpreted with style, phrasing, dynamics and precise tuning in Werckmeister temperament. Choral singing alternates with the ensemble of solo voices and solo strings, and the consort of viols makes a fine contribution to the focal point of the cycle, 'Ad cor'.

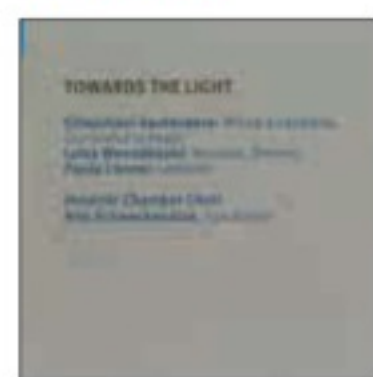
DAVID PONSFORD

### TOWARDS THE LIGHT (RAUTAVAARA, WENNÄKOSKI, LIVORSI)

Helsinki Chamber Choir / Nils Schweckendiek (dir)

Chronos ISCM 013 [68:10]

★★★★★



Himself a Lutheran by formation but of no fixed faith, Einojuhani Rautavaara's a cappella Mass came out of work he had done in the early 1970s on a Credo and an Orthodox Vigil, and one senses in all these works a greater interest in liturgy as ritual and musical form than as a route to transcendence. Nevertheless, the Helsinki Chamber Choir preserves a sense of mystery and 'otherness' in their mostly high-register singing. Two Rautavaara pieces (*Our Joyful'st Feast* is the other) are grouped here with mostly shorter works by Lotta Wennäkoski, whose speciality in vocal writing is a kind of phonemic word-play, and Paola Livorsi. The Italian's *Lamenti* makes use of spatial effects and other devices that seem to derive from her study of electronic music, but the choir makes them sound perfectly natural and almost spontaneous.

BRIAN MORTON

### PERPETUAL TWILIGHT

Choral Scholars of University College, Dublin / Desmond Earley (dir)

Signum SIGCD 0558 [66:20]

★★★



Signum have made these mixed programmes a feature of their excellent catalogue. Some work better than others, of course: very eclectic programmes can sometimes be difficult for a choir to sustain. One senses the fearlessness of the UCD

choral scholars and particularly of their director/arranger/composer Desmond Earley, who has shaped a sequence of traditional Irish (plus one Burns) settings with contemporary material. An Earley setting of 'Danny Boy', as risky an invitation to revisionism as 'My love is like a red, red rose', is quite beautiful, as is Eoghan Desmond's extraordinary *Oxen of the Sun*, with its Joycean brio and deceptive



subtlety. The scholars sing well in Irish, too, as Dublin choirs tend to, and the traditional 'Bó na Leathadhairce' is another highlight of an album that starts quite slowly and peters out a little at the end.

BRIAN MORTON

### LUX (KLEIBERG, SMITH)

Nidaros Cathedral Girls' Choir, Trondheim Soloists, Trygve Seim (sax), Ståle Storløkken (org) / Anita Brevik (dir)

2L 150 (SACD) [73:00]

★★★★★



The Nidaros Cathedral Girls' Choir has specialised in new music for higher voices, but without turning a niche into a gimmick. The main event here is Andrew Smith's beautiful but unconventional Requiem, which includes a typically Nordic saxophone and organ part (jazz fans will wonder for a moment only whether it is Jan Garbarek) and a confident mix of folk, modern and other idioms. The girls sing with great purity of expression, but sufficient texture to let individuals shine through the mix on occasion. Bracketing the main piece are Ståle Kleiberg's *Hymn to Love* and *The Light*, not strictly essential in this programme, but lovely to have.

BRIAN MORTON

### THIS DAY – CELEBRATING A CENTURY OF BRITISH WOMEN'S RIGHT TO VOTE

Vanessa Bowers (s), Melissa Davies (s), Ellie Martin (s), Emily Wenman (s), Philippa Thomas (m-s), Blossom Street, Hannah Lawrence (cl), Annabel Thwaite (pno), Anna Lapwood (org) / Hilary Campbell (dir)

Naxos 8.573991 [56:09]

★★★★★



What a pity they didn't throw in some Ethel Smyth (or Hilda Tablet), just for the laugh, but even as it is, this is a fairly broad and even-handed representation of British women composers since 1918. Judith Weir, Elizabeth Maconchy and Nicola Lefanu, Cecilia McDowall, Rebecca Clarke, Imogen Holst and Roxanna Panufnik are all present and sung beautifully, though the single most attractive piece is Stef Conner's arrangement of Hildegard von Bingen's text *O splendidissima gemma*. The recording is nicely unhurried and atmospheric, showing again what a good space for voices is St John the Evangelist in Upper Norwood.

BRIAN MORTON

### TO THE NORTHEAST – THE CHORAL MUSIC OF JOHN BUCKLEY

Mornington Singers / Orla Flanagan (dir)

Divine Art dda 25187 [59:20]

★★★★★



'In the beginning was the Word', and the word is of paramount importance to Irish composer and pedagogue John Buckley. The poetry he sets is picked assiduously – Shelley, Keats, Yeats, Emily Brontë, Lewis Carroll, Michael Hartnett,

9th-century Irish texts. Taking such meticulous care to be true to the intentions of the poet can run the danger of restricting the composer. Buckley's writing is skilfully crafted and full of Celtic ornamentation. Chromaticism plays an important part in these settings which he uses creatively and there are enjoyable touches of humour; nevertheless, the music comes across as the composer's own personal meditation and not an adventurous exploration. Orla Flanagan's Mornington Singers are an exceptional group of finely trained musicians, and their interpretation of the music is outstanding.

SHIRLEY RATCLIFFE

### FRIEDRICH ERNST FESCA: PSALMS OPP. 26 & 21; FRANZ DANZI: OVERTURE; PSALM OP.65; PREIS GOTTES KANTATE

Julia Sophie Wagner (s), Andrea Chudak (s), Regina Gronegress (a), Lothar Odinius (t), Matthias Horn (b), Bachchor Karlsruhe, Camerata 2000 / Bernhard Gärtner (dir)

CPO 555 073-2 [65:56]

★★★★



In a declining market for physical CDs, I sometimes wonder why certain composers are put on disc by record companies. Writing during the same period, the more interesting of these two composers is Danzi (1763-1826), whose music is interestingly orchestrated and flows freely. The only word I can think of to describe the work of Fesca (1789-1826) is 'worthy'. Fesca has a penchant for writing vocal fugues that are efficiently worked out but lack inspiration. The performances are good from both choir and orchestra, and there is an excellent group of soloists who enhance the whole proceedings.

SHIRLEY RATCLIFFE

### AN ENGLISH CORONATION 1902-1953

Gabrieli Consort and Players, Gabrieli Roar, Simon Russell Beale (narr) / Paul McCreesh (dir)

Signum Classics SIGCD 569 (2CDs) [159:21]

★★★★★



What a stroke of genius to release this recording when our country seems to be tearing itself into shreds at the behest of those who should know better. It's a timely reminder that we still have some things we are superb at, namely, big, festive occasions; the coronation rite is one of them. Between 1902 and 1953 four coronations took place: Edward VII, George V, George VI and Elizabeth II. With expert assistance, Paul McCreesh has magnificently recreated this unique coronation rite. Featuring music from across the centuries by Tallis, Byrd, Gibbons, Purcell, Handel, Wesley, Elgar, Parry, Stanford, Vaughan Williams, Howells and Walton, this release includes an interesting booklet explaining the service in great detail. You only have to close your eyes and you are there. It was recorded in Ely Cathedral, with meticulous care taken to construct an orchestra of rare 20th-century instruments to accompany an extended Gabrieli Consort and several hundred young singers from the Gabrielis' choral training programme, ▶



# INTRODUCING **Classical**<sup>MUSIC</sup> Harmony in Mind campaign

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SHIRLEY RATCLIFFE

### J.S. BACH: ST JOHN PASSION, BWV 245

Alexei Martynov (t, Evang), Anatoly Safiulin (b, Christus), Yuri Saveliev (b), Lyudmila Belobragina (s), Nina Romanova (m-s), Boys Choir of the Moscow State Choral School, Leningrad Chamber Orchestra of Old and Modern Music, Yuri Semyonov (org) / Eduard Serov (dir)

MELCD 10 02379 (2CDs) [64:16; 66:05]

★★★★★



It is 1981, and the world of the baroque has been opening up to the young students at the Moscow State Choral School. The Boys Choir is about to give a performance of Bach's *St John Passion*, thanks to the head of the choir, the enterprising Viktor Popov. Previously, the works of the Soviet choral collectives were renewed with Russian and some foreign music; when Popov took over, this changed. These are remastered discs from a broadcast in the Grand Hall of the Moscow Conservatory.

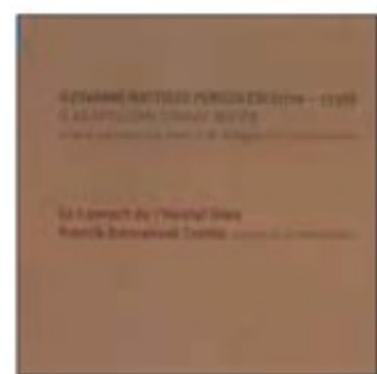
Bearing in mind this is 1981 and performance practice and scholarship have changed considerably over the years, the performance may not be to everyone's taste today. Voice-heavy and following a very deliberate beat, these surprisingly mature young voices gradually gain more confidence as they get into the work. Phrases are not always finished off neatly and the interpretation lacks finesse; but there are some extremely moving moments as the young performers respond to the music. Although lacking baroque instruments, the Leningrad Chamber Orchestra is an outstanding group of instrumentalists who, with conductor Eduard Serov, interpret the score with great understanding. Of the soloists, tenor Alexei Martynov is excellent, and Nina Romanova is an outstanding mezzo. Historically interesting, this release documents an inspired, historical initiative.

SHIRLEY RATCLIFFE

### PERGOLESI: A NEAPOLITAN STABAT MATER (A NEW PERSPECTIVE)

Le Concert de l'Hostel Dieu / Franck-Emmanuel Comte (org/dir)  
Chronos ICSM 012 [64:28]

★★★★★



Here is something entirely different. This performance is based on an unpublished manuscript kept in the library at Lyon which sheds a totally new light on the Pergolesi *Stabat Mater*. If you are used to beautifully crafted, restrained and reverential performances of this wonderful work, then you are in for a shock. The second solo voice is entrusted to a baritone while the fugues and verse are arranged for five voices. Le Concert de l'Hostel Dieu is noted for its vibrant and dramatic approach to 'reinvent the concert format and aim at reaching new audiences of different ages...' To further this aim, Franck-

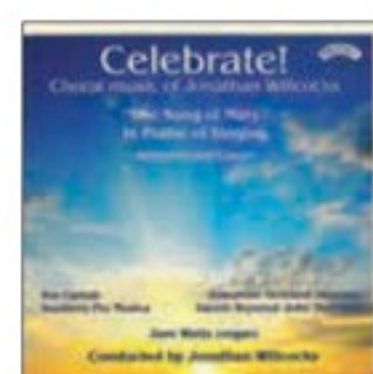
Emmanuel Comte and the group have incorporated Neapolitan polyphonies, songs and tarantellas (the latter with very earthy texts) – a mixture of sacred and profane, keeping alive the Neapolitan spirit. This is not unusual, as Holy Week is approached in an entirely different way in some countries, especially in South America. The singers, accompanied by period instruments, bring a dramatic, pulsating and reverential approach to their performance. It's a unique concept.

SHIRLEY RATCLIFFE

### CELEBRATE! – JONATHAN WILLCOCKS CHORAL MUSIC

Josephine Goddard (s), Gareth Brynmor John (bar), Vox Cantab, Southern Pro Musica, Jane Watts (org) / Jonathan Willcocks (dir)  
Priory PRCD 1220 [76:08]

★★★★



This overview of the choral music of Jonathan Willcocks contains two major choral works set for mixed chorus, soloists and orchestra. *The Song of Mary* has contrasted sacred texts, and *In Praise of Singing* sets Longfellow, Whitman and verses taken from a group of Psalms. The most interesting piece is a poignant setting of Walt Whitman's *That Music Always Round Me*, which is sensitively orchestrated. The programme ends with seven miscellaneous choral pieces centred round Christmas, and it is here that the composer excels. Lively and entertaining, this group of strophic settings would be easy for any choir to pick up. The choir and orchestra enter into the spirit with glee.

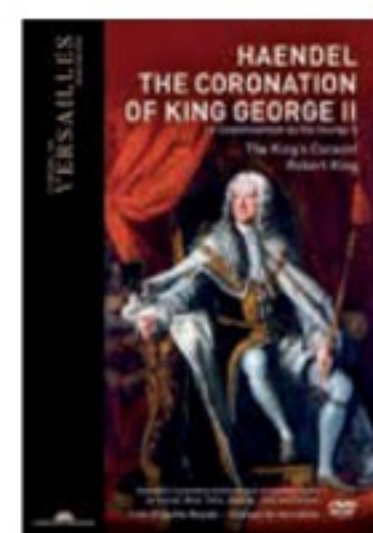
SHIRLEY RATCLIFFE

## DVDS

### HAENDEL: THE CORONATION OF KING GEORGE II

King's Consort / Robert King (dir)  
Château de Versailles Spectacles DVD CVS 005 [98:00]

★★★★★



This reconstruction of the 1727 coronation in Westminster Abbey was famous not only for the first performances of Handel's four *Coronation Anthems* – 'Let thy hand be strengthened', 'Zadok the priest', 'The King shall rejoice' and 'My heart is inditing' – but also for the apparent confusions and accidents that occurred during the service itself, as reported by Archbishop Wake in annotations written on the original Order of Service. Fortunately, all the details are now published in the Handel Collected Documents (Cambridge University Press), so we know both what happened as well as what was intended.

This DVD is a reconstruction of the service, and was recorded and filmed at a live concert given in the Chapelle Royale at Versailles, in which all the music for the coronation is sung, including 'O Lord, grant the king a long life' (William Child), 'I was glad' (Henry Purcell), 'Come holy ghost' (John Farmer), 'Behold O God our defender' (John Blow), the Te Deum (Orlando Gibbons), 'God spake sometimes in visions' (Blow), the Litany by Thomas Tallis, and numerous fanfares and drum processions (as detailed in the original ▶



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◀ Order). It is good to hear the Handel anthems in this context, and the excellent players and singers create fine performances of these standard classics. Their 'modern' 18th-century style is thrown into sharp relief by juxtaposition with Tallis's Litany and Gibbons's verse setting of the Te Deum. However, Versailles, to my knowledge, had nothing to do with George II's coronation or Handel's anthems, and while one can applaud the performance of such glorious English music before a French audience in this iconic French chapel with its resonant acoustics and visual splendour (and recorded live), it would have been more appropriate for this imaginative recreation of this important English national, political and cultural event to have been filmed in Westminster Abbey.

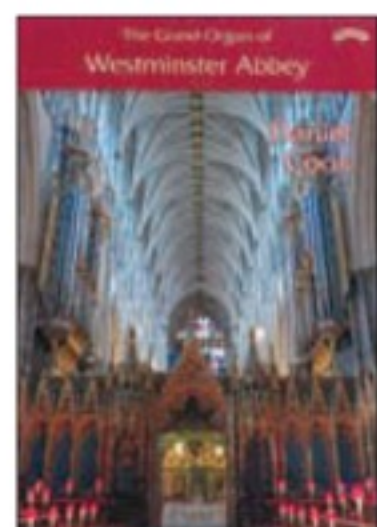
DAVID PONSFORD

### THE GRAND ORGAN OF WESTMINSTER ABBEY

Daniel Cook

Priory PRDVD 15 (Blu-ray+DVD+CD) [96:00]

★★★★★



An organ has been heard in London's Westminster Abbey since 1304 when two instruments were housed in the Lady Chapel. Today, the historic building, where British monarchs have been crowned since 1066, is home to a venerable Harrison & Harrison, installed for the coronation of George VI in 1937 and incorporating pipework from the earlier William Hill instrument built in 1848.

Much has changed in the intervening years, with new stops, a new unenclosed choir division, relocation of various elements, a fifth manual and new pipes installed, the most recent additions occurring in 2008. But, as this latest release in Priory's estimable series of filmed portraits of great British organs demonstrates, the formidable V/84 machine is very much in a league of its own.

Certainly, Daniel Cook's advocacy of what he succinctly describes as 'a real glory' is persuasively argued in his substantial bonus feature 'tour' of the organ, and eloquently illustrated by the adroitly wide-ranging programme he has chosen. His thorough traversal of the organ's separate elements and analysis of particular stops, pipes and the spatial arrangement of its constituent parts – all with musical illustrations – is conducted with tremendous erudition. So, too, the performance of Howells's *Psalm Prelude Set 1 no.3*, simultaneously seen from four split-screen perspectives, in which Cook explains the thinking behind his interpretation.

The musical offering – from the Rondo in former Abbey organist Purcell's *Abdelazar* to the finale of Vierne's Sixth Symphony via Widor, Prokofiev, Parry, Walton and others – is as much a thoughtful reflection on the spiritual and secular themes of royalty, power, war and death that are a constant of the Abbey's as a showcase for the instrument itself.

The package includes three discs: Blu-ray, DVD and standard CD (albeit with a truncated programme). Louise Berridge's informative booklet notes add greatly to the appreciation of the music and its relationship with the Abbey.

MICHAEL QUINN

### ORGAN MUSIC

#### J. CABANILLES: AUSGEWÄHLTE ORGELWERKE VOL.3

Miguel Bernal Ripoll and Gerhard Doderer (eds.)

Bärenreiter BA 11230, £30.50

#### OWAIN PARK: IMAGES

Novello NOV 167431, £6.99

#### JEAN-PIERRE LEGUAY: ET IL CHANTE L'AURORE

Editions Lemoine HL 29389, €14.70

The third volume of Bärenreiter's selective **Cabanilles** edition includes works in a variety of genres: several sets of alternatim versets for liturgical use, a number of dance-based variation sets, and two *Tocatas* [sic]. Cabanilles is a hugely significant figure whose music – as the preface to the edition laments – is rarely heard outside the Iberian peninsula. This is regrettable: much of the music here is of first-rate quality, offering opportunities for an imaginative and technically proficient performer to display their virtuosity (of which considerable amounts may be required). The liturgical versets, perhaps inevitably, are less immediately alluring than the free works, being constrained by the requirements of the Office, but nonetheless they also contain some fine, if more austere, music. This probably isn't repertoire that will shine on an average British octopod, but players with colourful temperament, mechanical action, and vivid and transparent colours at their disposal should investigate, even if their instruments aren't particularly Iberian in conception. The editorial material (with an excellent English translation by John Collins) includes copious notes on the music and its sources, facsimiles, discussion of the instruments known to Cabanilles, and a full critical commentary. Material on performance practice and explanation of some of the less familiar notational habits of the period is less extensive, but perhaps that's all in another volume.

Owain Park's **Images** (with its subtitle 'Images of beauty and war in conversation over time' and its quotation from Whitman) may well find its natural habitat around 11 November, for obvious reasons. Some might hear in it a distant allusion to Britten, although of course bugles and trumpets always draw on a fairly constrained set of melodic tropes in these contexts. As might be inferred from the title, the work presents a dialogue between two sets of material – one martial, one more expressive – which eventually coalesces into a more extended reflective treatment of the various motifs employed. A player with a gift for the rhetorical and rhapsodic could make something really effective out of the work, whose pregnant pauses will undoubtedly be helped along by some acoustic glow. It's perfectly possible to play the work on two manuals, but three would perhaps be better. ▶

▼ Inspired by Walt Whitman:  
Owain Park



HANNAH KING



◀ Jean-Pierre Leguay's **Et il chante l'aurore** is made of stern stuff, and it's undeniably difficult. It opens with jagged fanfares for a solo reed before a passage of sustained but rhythmically intricate chordal texture for flutes is introduced. Blocks of fast figuration and tremolo effects then alternate before a slowing of activity, and a drop in dynamic level, gradually dissipates the energy of the preceding music and the piece closes quietly. Some very specific and highly

coloured registrations are required – 8, 4, 1<sup>1</sup>/<sub>3</sub> with tremulant, for example – and the exotic effect of the piece hangs on the colour these combinations will provide. An organ, a performer – and an audience – that's up to tackling Guillou will find this a worthwhile work, but it might not be the most felicitous choice for a Bank Holiday Monday lunchtime programme.

STEPHEN FARR



## CHORAL SELECTION

A HANDEL **TE DEUM**, ŁUKASZEWSKI'S **UBI CARITAS**, A CANTATA ABOUT THE **ENIGMA CODEBREAKER**, TOBY YOUNG'S **LIGHT PART-SONG**, AND MUSIC FOR **CAMBIATA VOICES**

I am not good at throwing away old music. But a few years ago, I did get rid of a very old vocal score of Handel's **Te Deum in B flat, HWV 281**. The print was idiosyncratic and tiny, and the copy was falling apart. So in one sense it's lovely to see Bärenreiter's new materials for this piece, once called the 'Chandos Te Deum', now more correctly referred to as 'Cannons Te Deum' (S, T1, T2, T3, B sols, chorus & orch; Bärenreiter BA10708, vocal score £15.50). In his excellent preface, editor Graydon Beeks laments the small number of performances since Handel's death: turn the pages and you will see why. The vocal scoring is for soprano, three tenor parts and bass. No doubt this new edition, a model of clarity, will facilitate some professional performances and recordings, but that would seem to be the limit of its purpose. I can almost hear the groans of music directors of mixed voice choirs the world over as they contemplate a substantial work by a composer at the height of his powers, requiring moreover a very modest orchestra. Here is a classic example of a piece of music where Urtext is less than completely useful. A skilful editor could render the tutti vocal lines into SATTB choruses without altering the composer's lines and the world could sing, play and hear many more performances of a fine Handel piece. How about an adapted vocal score side-by-side with the new edition?

The words (and plainsong melody) of **Ubi caritas** have inspired generations of composers: now here is another setting – with an interesting twist on the text – by Paweł Łukaszewski (SATB unacc.; Chester Music CH 88044, £2.25). The tempo markings may prove excessively slow, the musical language may owe much to the current US/European obsession with added-note common chords; but other influences are discernible, Poulenc and Bruckner among them, and the overall effect is lovely. NB: very dry acoustics would not help this piece.

As one who struggled to pass Maths 'O' level, I have more reason than most to be fascinated and amazed by the work of Alan Turing in breaking the Enigma code and fathering modern computer science. So I was delighted to be sent the score of a new cantata by

James McCarthy called **Codebreaker** (S sol, recorded voice, SATB & orch; Stainer & Bell D 108, vocal score £12.95). The composer has compiled the libretto from various really interesting sources – Turing's own unpublished writings, Parliamentary statements, contemporary poetry and more. At one point towards the middle of the work, Neville Chamberlain's broadcast speech announcing the start of the second world war is heard over a purely orchestra section whose vigorous chattering nature is no doubt intended to suggest Turing's 'Bombe' working away at Bletchley Park. (A recording of the speech for performance is available from the publishers.) I really want to like this substantial piece, but for me there is an over-use of *ostinati* throughout the work, and the lack of development that bedevils the work of other much more famous British writers. For the most part there is nothing to criticise about the technical writing for instruments or voices, although chorus sopranos may blench at the seven top B flats, two of them long, and one marked *piano*. Ultimately I can't hear enough that binds the music together: it lacks the artistic rigour that a Jackson or a Dove would have brought to the project. But the publishers tell me on accompanying publicity that Rob Cowan and Benedict Cumberbatch both loved it. What do I know? Go to a performance and see for yourself.

Some composers have a happy knack of (sometimes) writing in a light manner which points towards a doo-be-doo style without ever actually getting there. One such is Toby Young, and I wholeheartedly recommend his part-song **I Carry Your Heart** (SSATBB unacc; Oxford University Press 9780193525757, £2.45). Sopranos and altos could easily be split into three equal parts, and if there are few tenors a baritone or two could be co-opted for much of the line. Easy to sing; easy on the ear, mind and heart; beautifully judged.

Nicely judged, too, is **Somos Cambiata** by Andy Brooke in OUP's Emerging Voices series Cambiata1, Cambiata 2, baritone & pno; Oxford University Press 9780193525917; £2.45). To a lively accompaniment with a Latin feel, the young singers tell us about themselves in Spanish. Then they produce the perfect reason for repeating the music – we need a translation! This witty encore will be a winner wherever it is performed.

*After an early career as a freelance choral director and counter-tenor, Jeremy Jackman was a member of the King's Singers for ten years. In 1990 he resumed a career in conducting and leading workshops. He is currently musical director of the English Baroque Choir, and the Cecilian Singers in Leicester. [www.jeremyjackman.co.uk](http://www.jeremyjackman.co.uk)*





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# ENCOUNTERS

MIE BERG, ORGAN SCHOLAR, ROYAL FESTIVAL HALL



THEA HERMANSEN (WWW.THEAHERMANSEN.COM)

I grew up in Bodø, Norway, and was, I guess, a “late bloomer” – I came to the organ only at High School. I had been playing piano for some years and when I was 16 or 17 I thought about having some organ lessons as a practical thing to do, acquiring a skill and perhaps allowing me to play for services. Fortunately, I had an incredible teacher who introduced me to the instrument in a very exciting and fun way. We don’t have any organs in schools in Norway so I had to go to Bodø Cathedral – I’d never been that close to a church instrument and it was tremendous.

I performed my Bachelor’s degree exam on the Steinmeyer Organ at Nidaros Cathedral, Trondheim, where I was studying church music at the Institute of Music; I then went on to study organ performance at the Royal Danish Conservatory of Music in Copenhagen. In some ways organ culture in Scandinavia is something of a footnote, but the Conservatory had just acquired an English chamber organ from an estate, and renovated it. I got to read up a bit on English organ music and organists; although the big bastions of organ culture

are always going to be France, Germany and the Netherlands, I felt motivated, musically and historically, to learn more about this. I wrote my Master’s assignment on the organ concert programming in English town halls over a ten-year period. That was the start – I thought, I have to see where this goes.

I initially took a job as organist and coordinator of music ministry at St Albans Anglican Church, Copenhagen, but now I am in Britain studying for a PhD in Musicology at Birmingham University. My thesis is about civic organs, and I am pursuing a number of case studies in the Midlands. These are often 19th-century instruments in public buildings – civic halls and town halls – provided by the municipality and offering concerts to the public. The Victorian mentality suggests that town hall organ concerts were often targeted at the working class; sometimes these events were a quite deliberate attempt at drawing people away from more “vicious entertainments”!

In a way it’s completely in line with my full-time studies now to have the organ scholarship at the Royal Festival Hall, which used to be the Greater London Council’s

own hall. I visit regularly from Birmingham and I unexpectedly met Dame Gillian Weir, who sponsors the scholarship, on my first day – she was lovely and very interested in what I was doing. The Hall is as busy as a cathedral but my duties are different: I mainly play and demonstrate the organ for education activities, such as “Behind the Pipes”. But I have practice time and I also provide any support – page-turning, balance-testing or even coffee-fetching – which a soloist might require.

I really like the instrument: as an Organ Reform Movement model in the 1950s it was a brave choice, but it looks beautiful as a backdrop to the orchestral stage and it makes a lovely sound. I’ve learned so much about its history from William McVicker, the curator. There are amazing stories for someone like me, having an outside perspective: William told me that some of the English builders refused to sit and have lunch with some French voicers brought in to help with the reeds. Why? Because the French had let the Germans conquer Paris. The Festival Hall was intended to lighten postwar gloom, but in the 1950s the war was still recent history and held potent memories.

At the recent launch of the Society of Women Organists, I had the opportunity to discuss with other female organists why there are still not so many of us. It’s clearly in part to do with the route through churches and cathedral choirs which has given boys an earlier start, but cathedrals now have girls’ choirs and there may be opportunities to catch up. I am optimistic about the future for women organists: change has started, but it will take some time.

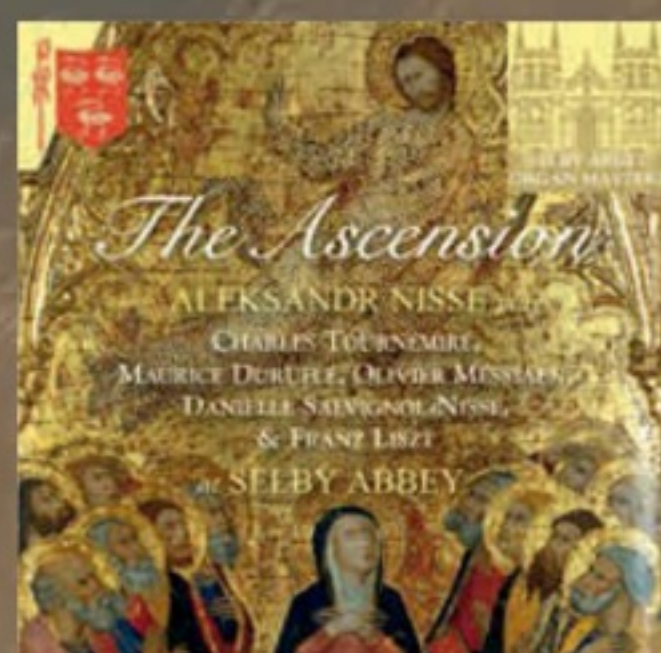
For myself I would like to continue doing a variety of things – research, playing, teaching – but what I have here at the Festival Hall is the opportunity to interact with and be a mentor for young people. If I manage to make more of them interested in the organ, then my work is done! ■

*Mie Berg was in conversation with Graeme Kay.*





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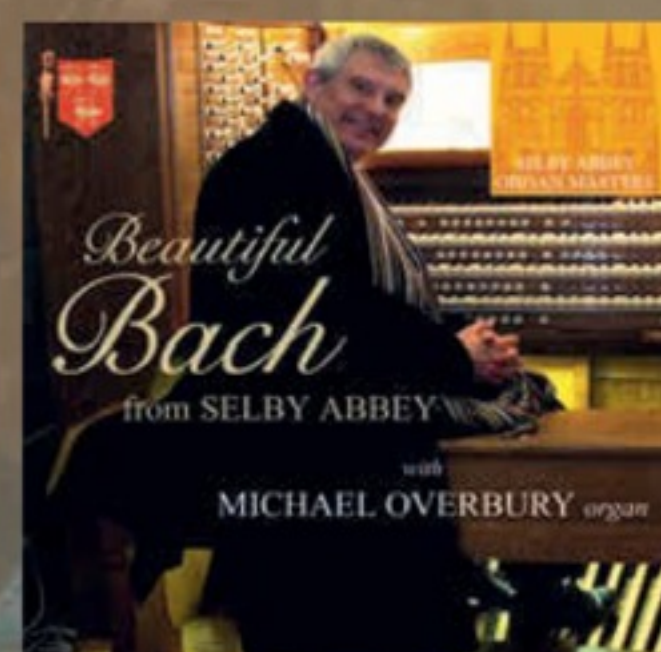
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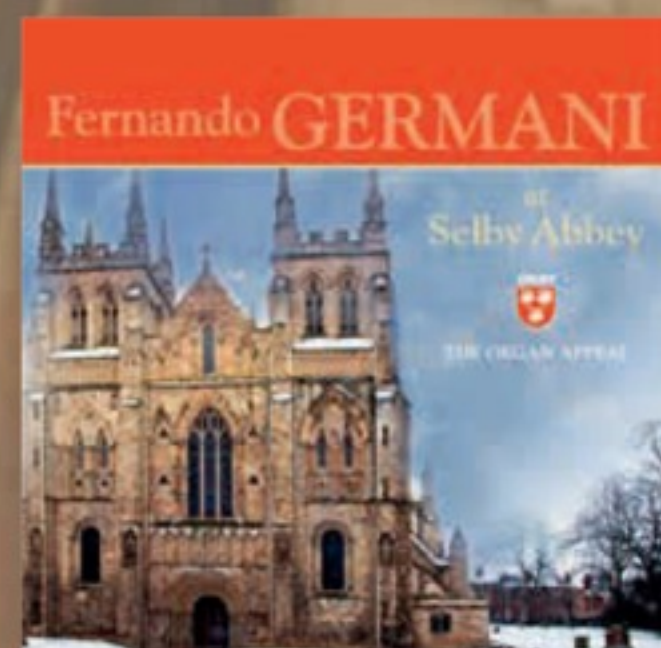
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